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## fifth

## annual production review

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TWO DOLLARS

no. 1-volume 16 1955



## The Factor in Color

The production of color films has many uncertainties, but Hollywood experts know they can depend on Color by Pathé.

Current color films processed by Pathé:

### 20th CENTURY-FOX

Miss Robin Crusoe Outlaw's Daughter

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## ETERNAL FILMS

Short Subjects. Main Street Under Sea Great Gift

\*Foreign Prints

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Feature: Knights of the Round Table\* Short Subject: Merry Wives of Windsor\*

## R.K.O.

Features: Louisiana Territory African Adventure This is My Love Short Subject: Holiday Island

## METHODIST CHURCH

John Wesley

## I.F.E. AND 20th CENTURY-FOX

Theodora

### **RKO-PATHE**

Short Subjects: Achievement in Steel Eager Minds

## LONDON FILMS

Short Subject: Royal Heritage

## REALART

Hannah Lee

## CATHEDRAL FILMS

A Day of Triumph

## I. F. E.

Carosello Napolitano

## UNITED ARTISTS

Bwana Devil War Paint Capt. John Smith and Pocahontas Southwest Passage Crossed Swords Robinson Crusoe Sitting Bull White Orchid Return to Treasure Island

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## MEMO

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P. I. E., four-time winner of the American Trucking Association grand prize in truck safety, had its highest accident rate on this run. Kenneth N. Beadle, director of safety, took movie action. He filmed the bazards of the highway, added his a wn narration with Bell & Howell's Filmosound 202 Projector, Now "Line Haul Run" previews the hazards for drivers, instills pride in the fleet.

The Filmosound magnetic recording system puts sound right on who while picture is projected. This great instrument is a valuable aid in employe relations, sales training, sale ty programs. Why not investigate the place Filmosound has in your business? Write for free booklet on sound movie equipment for use in business.



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Bell & Howell

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On page 107 of this issue of Business Screen appears the Wilding listing in this Annual Production Review.

Named there are our president, our vice-presidents and other officers. It will be noted that we have offices in eight cities and sound stages in three.

Also listed are some of our clients for whom we have recently written and produced pictures. Each one of them could tell you about some of the hundreds of names that *do not* appear — the writers, directors, cameramen, sound men, studio mechanics, artists, film editors, technicians of many skills and rich talents, whose co-ordinated effort through the years has made Wilding Pictures the leader in this field.



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\*DETROIT 4925 Cadieux Road

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Compare the features of the TSI-DeVrylite and you will soon see for yourself why this 16mm. projector is the finest and most advonced on the morket today. Simplicity of design . . . compactness . . . ease of operation . . . ond top flight performance assure you of the finest projector available—now and in the years to come.

Technicol Service, Inc., manufacturer of the TSI-DeVrylite, has years of experience in producing quality projectors in the most modern and advanced facilities. This is your guarantee of highest quality in every unit. An efficient and expanding organization assures the finest af service in the field.

A brond new brochure tells the complete story of this amozing TSI-DeVrylite projector. Write Dept. C for a copy today.

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## The Fifth Annual

## THE BUYER'S GUIDE FOR 1955

I--ue 1 · Volume 16 · 1955

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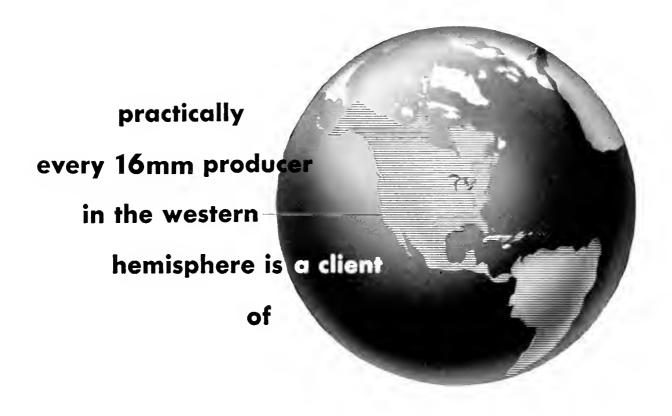
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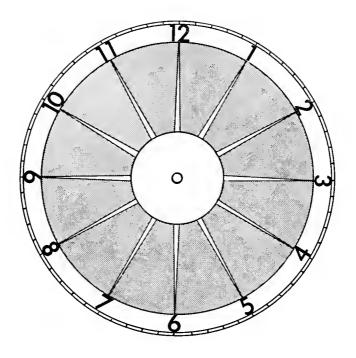
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## **COMING ATTRACTIONS**

The success of your motion pictures depends entirely on the abilities of the company you select to produce them. To help you evaluate the skills and competencies of the Raphael G. Wolff Studios, Inc., we have prepared a new film, "COMING ATTRACTIONS," depicting our production techniques and nation-wide facilities, with excerpts from pictures we have produced for General Electric, Kraft

Foods, International Business Machines, General Motors, International Paper Company, and other clients. It will be worth your while to see this presentation before planning your next motion picture.

## INVITATION

A special showing of "COMING ATTRACTIONS" will be arranged at your convenience. Phone our nearest representative or write on your letterhead

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At last, a filmstrip and slide projector so bright you seldom even have to darken the room. So bright, that even some 750 watt projectors can't match it. Audiences see better, understand quicker with the super-bright Educator 500. And it's so easy to operate.

Long proven and accepted as the finest, simplest classroom and auditorium projector in the 500-watt class, now the addition of 46.8% more light, by means of a new, exclusive condensing system, makes an AO Educator 500 your *brightest* buy.



## "Living Right at Work" an Inspirational Series

★ Living Right at Our Work, a new andio-visual resource for spreading the idea of "living right" throughout the work week, is being circulated by the Department of the Church and Economic Life and the Broadcasting and Film Commission of the National Conneil of Churches of Christ in the U. S. A.

The new inspirational a-v material was introduced with discussion and demonstration on the Frontiers of Faith hour on February 6, over 79 NBC television stations. During the program, the National Council of Churches presented leaders in church, educational and economic life for the purpose of outlining new plans for local discussion groups.

Appearing with the panel of church laymen and representatives of education, labor and industry was Jamison Handy, president of The Jam Handy Organization Inc., producer of NCC's audio-visual component.

New values and methods in a-v programs for discussion groups and meetings of all kinds are exemplified by the Living Right at Our Work series. Problems of everyday living are presented and solutions for discussion are suggested, not by "teaching, preaching, telling or selling," but by encouraging people to talk it over.

The new series is on Right Choice, Counsel, Attitude, Outlook, and Leadership. Real life situations are presented in five 35mm talking slidefilms and five recordings on 331/3 microgroove records. Included in the kit are printed discussion guides and a manual for leaders on how to hold successful meetings.

With this combination, the leader can strengthen a discussion with clear-cut examples and move the subject matter forward with dramatic attention getters.

The discussional kit on Living Right at Our Work may be obtained by writing to the Broadcasting and Film Commission. National Council of the Churches of Christ in the U. S. A., 220 Fifth Avenue. New York 1, N. Y., or to The Jam Handy Organization Inc., 2824 East Grand Boulevard, Detroit 11, Vlichigan.

## Postal Manual Now Requires Literal Marking on "Book Rote"

◆ Paragraphs d. and e., Section 135.51, of the Postal Manual have been amended to permit the use of the markings "Book Rate" and "Library Book Rate" on packages to which this section applies.

N. R. Abrams, Assistant Post-master General has announced: "We have changed from section citations to descriptive markings because reference numbers are subject to change which inconveniences mailers. Therefore, we are not in a position to approve such markings for films, etc. However, if desired, '16-millimeter films' and 'Audio-Visual Materials' may be marked on parcels in addition to the markings described in the foregoing paragraph."

## Du Mont Slates Second Year of Local Theatre Sales Films

• For the second year, the Television Receiver Division of Allen B. Du Mont Laboratories, Inc., is offering to its franchised dealers throughout the country a new choice of thirteen 40-second films for promotional use on local motion picture screens.

These film trailers, seven in black/ white and six in color, are complete movie playlets which show in human terms the big dollar value and quality of the Du Mont teleset line.

According to Cal Affleck, advertising and sales promotion manager of the Receiver Division, the Alexander Film Company, through Du Mont distributors, will give maximum assistance to all dealers participating in this program.

"The film company will work directly with distributors and dealers on film advertising copy and on contracts with local theatres. Once schedules have been arranged, film will be shipped to theatres to meet contracted schedules as well as to relieve dealers of unnecessary details," said Affleck.

"It's excellent point-of-sale merchandising." he added, because not only is the Du Mont merchandise presented dramatically, but onethird of each film carries the dealer message, name, address and telephone number to a receptive audi-

Setting up situation for one of DuMont's theatre ad series.





Photo made during the filming by Sound Masters, Inc. of "Showman Shooter" featuring Herb Parsons, for Olin Mathieson Chemical Corp.

## ACCURACY

With a shooter, accuracy is the essential ingredient of skill which assures success. Without it he could accomplish little, for it is the factor that determines his record of good hits.

In shooting motion pictures, in fact in all steps of film production, it is Sound Masters' constant attention to accuracy of operation which contributes to its record for good hits.



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MOTION PICTURES
SLIDE FILMS
TV SHORTS
COMMERCIALS

PLAZA 7-6600

## Crede experto!

## Views and Beliefs of Producers Toward a Credo for the Medium

\* \* \*

Crede experto! Believe an experienced person! The Editors of Business Screen invited a number of leading producers of business and documentary television films to express their convictions about the mission of the screen and their opinions, given on various pages of this Fifth Annual Production Review, provide sponsors and all users of audio-visual communication tools with an enlightened and inspiring feature for which these contributors are highly qualified by experience and results. By way of further introduction, Frank K. Speidell is president of Audio Productions, Inc. Henry Strauss is executive producer of Henry Strauss & Co., Inc. David I. Pincus is president of Caravel Films, Inc. Judd L. Pollock is head of MPO Productions, Inc. On page 14 you'll meet Raphael G. Wolff, president of Raphael G. Wolff Studios. J. M. Francy is president of United World Films, Inc. and Clifford F. Potts serves as president and executive producer of Fordel Films, Inc. Roger W. Wade heads his own company and on page 34. L. P. Mominec, vice-president and general manager of Atlas Film Corporation gives his thoughts. Ted Cate. a partner in Cate & McGlone, tells an industry need on that page. Jerry Fairbanks is the president and executive producer of Jerry Fairbanks Productions of California. John E. Sutherland, author and playwright, is president and general manager of John Sutherland Productions. Veteran William J. Ganz leads that New York firm. On page 48. we introduce L. Mercer Francisco, also the head of his own firm in Chicago. Alfred Butterfield and Thomas Wolf are heads of Information Productions, Inc. Larry Sherwood is vice-president and general manager of The Calvin Company and Mercin W. LaRue, Sr. is a pioneer in medical film production. Overflowing to page 124, we present Nat Campus, executive producer of Campus Film Productions: Dainell Grant is vice-president and general manager of Sturgis-Grant Productions, Inc., also medical film specialists. Jack Glenn heads his own firm and Jay Bonafield is executive vice-president of RKO Pathe, Inc. Gen Florez is president of Florez, Inc. Kent Lane heads the Louisville company bearhis name and is its producer. Alan Shilin is president and executive producer of Alan Shilin Productions in Manhattan. 🖳

FROM My OFFICE WINDOW you can get a glimpse of the Hudson River. It is a great river, one of the best. It is never destructive and it never has a drought; nor does its quality volume spring from a single source. The Hudson is the result of many sources and many tributaries working together, combining and cooperating to produce a consistent, good together.

A motion picture producing organization could do well to view that great river as a symbol and a pattern.

That should be a first requirement.

A second should be the obligation we owe to our prospects and to ourselves to be inventive and creative.

Modern facilities and years of experience in this business are poor substitutes for ideas. Ideas and integrity may not always be found in the same individual not the same picturemaking company but when they are, look no further.

- Frank K. Speidell

\* \* \*

THE ELECTRONIC ERA and the shrunken globe have complicated man's relationship with man. Rapidity of development brings lack of understanding—suspicion.

This is evident in the increased problems in the relationships between individuals and groups; management and employee; industry and community; industry and the nation; and between nations themselves.

In this present electronic age development mass-communications becomes all important and the motion picture—whether on screen or television tube—represents the one mass-communications medium that removes the problems of semantics by communicating experiences.

We motion picture producers hold in our hands the skill to create and use a medium that can reach millions simultaneously or an individual alone with the lull force of emotional impact strong enough to shift attitudes, create questions or promote action. This imposes a responsibility on us and our sponsors.

It is important in this age of struggle for men's minds that we use this medium to advance the level of understanding whether we put it to industrial use, skill training, educational use or cultural use.

If we can continue to develop the effectiveness of this medium in our land to help men

to use their intellectual, emotional and physical capabilities for worthwhile purposes here . . . what then can't we do internationally?

As a communications organization . . . We believe that our end goal is not tangible awards alone but the use to which our medium is put to advance the legitimate goals of industry; to raise the level of skills and education; and to create growth within the individuals who make up our audience.

- Henry Strauss

EVERY Proof CER OF business films likes to win awards. Every producer likes to have people say of a film just completed, "That's a beauty," But Iong experience teaches that Oscars and compliments, agreeable as they are, cannot substitute for the arithmetical Seal of Approval that shows up in the sponsor's sales and production reports.

The real test—the only practical objective of a business film is its success in influencing people to do the thing the sponsor wants done. That is why the present day producer, to succeed, needs to master not only the everdeveloping techniques of our penetrating medium, but also the problems of mass-psychology opened up by television and the expansion of non-theatrical audiences.

The business film triumphs when it is accurately shaped to the sponsor's purpose—and only then.

- David 1. Pincus

When I worked in Young and Rubicam advertising agency I spent several years on media research. My studies went far beyond circulation data and the usual audience measurements; I was interested in evaluating media in terms of penetration and effective delivery of the sponsor's message.

I became convinced that the most productive future in the business of communicating ideas was to be found in the motion picture medium.

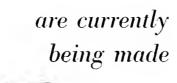
The film industry is still in its infancy compared to the ultimate stature to which it must ascend—But I believe that the realization of the full potential of our medium can be continually accelerated by the production of more good films.

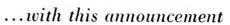
- Judd Pollock

(THIS FEATURE CONTINUES ON PAGE 11)



re: the **Mitchell** 16mm Professional Camera





the Mitchell
Camera Corporation,
for the first time
in history,
now offers you
shipment of the
famed Mitchell 16mm
Professional Camera
on receipt
of your order.



## THE CAMERA WITH A HERITAGE

There is no substitute for a heritage of GREAT ENGINEERING. No 16mm motion picture camera made anywhere in the world can match the technical perfection which a Mitchell 16 brings to your film. Each 16mm camera has the same supreme custom workmanship and Mitchell's exclusive, positive operation that is today world-famous ... wherever truly professional films are made.

## Mitchell Camera corporation

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85% of the professional motion pictures shown throughout the world are filmed with a Mitchell



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SOUND EFFECTS
SIGNALING \* (ESI)
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## **Producers Credo**

AS LEADING FILM MAKERS VIEW TODAY'S CHALLENGES

(LONTINUED FROM PAGE TWELVE)

The Other Day I received from a national association of financial institutions a questionnaire on the production of sponsored films. Most of the queries were standard, but then I came upon one that gave me pause:

"How much entertainment content should be in a sponsored film?"

To me, this was like asking "How much milk content should there be in a quart of milk?" And yet my surprise quickly gave way to realization that the question was, indeed, an honest one and that the need for it sprung from a Great Misconception which we, who make sponsored film, have done too little to rectify. And therein, I think, lie a challenge and a mission which, when laced up to and resolved by us, will mean not only tremendously increased use and acceptance of films by sponsors but will finally establish and maintain our business on the broad, solid, utilitarian bases it so fully merits.

A sponsor wants his film, above all, to sell his product, his ideas, his philosophies. But the veriest tyro of picture-buying clients knows that these requirements must somehow be cloaked in "entertainment" if the film is to capture the minds and emotions of audiences. Can these "cross purposes", he wonders, be made compatible? Or will "entertainment" rob the film of its primary functions?

Well, then, what does it mean, to entertain? It means to amuse, divert, to appeal to the imagination, to agreeably engage attention. Must these be qualities of theatrical presentation alone? Of course not! Nor must they necessarily be achieved by borrowing from the theatrical screen its formulas of plot and characterization. No facts, figures or industrial processes can be made as physically attractive as Marilyn Monroe and William Holden, but they can be made to create and sustain audience emotional involvement and self-identification that will just as dramatically rivet the viewers' attentions. For there is no subject in the world, no matter how technical, how serious, that cannot be presented in an engaging, diverting, appealing manner on film. To do so does require creative thinking, ingenious use of techniques, deep understanding of the subject through research and study. But are not these the very tools with which we are well supplied?

To the question, "How much entertainment content should be in a sponsored film?" I replied:

"One hundred per cent."

- Raphael G. Wolff

Today, perhaps more so than ever before, the motion picture producer must face squarely the challenge of his increased responsibility to users of his medium.

American business institutions and government today accept the motion picture as a tested and proven device for the communication of ideas. This acceptance and faith in our medium will increase, or ebb, as we meet this challenge... the expectation that every screen presentation will fully achieve its objective through imaginative and adroit writing, and maximum professional quality in production.

Therefore, let us pledge ourselves anew to safeguard the confidence we have earned by striving to raise even higher the integrity of our services.

-J. M. Franey

THE BUSINESS-SPONSORED motion picture has achieved a definite—and growing—place and purpose in the scheme of business communications. No longer a "gimmick", it is now a tried and proved medium with certain distinct advantages over other media. It is one of the most powerful voices available to industry—in scope, penetration, and sheer effectiveness.

One indication of our maturity as an industry is that an honest effort is at last being made to evaluate the *results* of business films. I refer to the excellent work of the A. N. A. Films Steering Committee. This work gives the sponsor a yardstick—a measuring device which can tell him just what his film-dollar will buy,

To continue our growth we must plan and produce the most effective possible films for business, at sensible costs consistent with quality, purpose, and content. Only then can we consistently hit the client's target—the *results* that will continue to make business films a good business investment!

- Clifford F. Potts

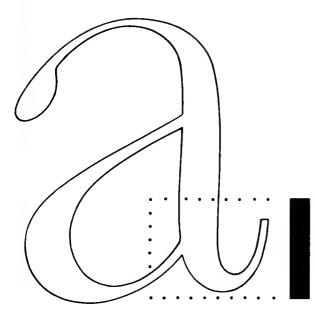
ON THE MUTUAL RESPONSIBILITIES of both buyers and producers of the film medium, it has always been my contention that the field of visual communication is so powerful in influencing thought and action that many of us are inclined to take its potentialities too much for granted. Because it is well-nigh impossible to produce a film that does not have some influence, it is too easy to accept a standard of effectiveness that is lower than it could be

I think we have a responsibility to look beyond the immediate future and visualize the great potential influence of which our film medium is capable, a responsibility never to be complacent but to realize we have only scratched the surface of our understanding of this most potent tool in the transmission of knowledge.

- Roger Wade

(MORE STATEMENTS APPEAR ON PAGE 34)

♦ CASE HISTORY
OF A SUCCESSFUL
BUSINESS FILM



## is for atom

Produced for the General Electric Company

Length: one reel

Full Animation, Color

In film theatres

from January, 1953 to December, 1954 by 6,012,494 persons

Non-theatrically

from June, 1953 to November, 1954 by 1,000,000 persons

(GE estimates the film will be shown for many more years)

## a is for atom

... has been seen by

7,000,000 individuals

a is for atom

has won the following

major awards:

First Prize Freedoms Foundation, 1953

First Prize Columbus Film Festival, 1953

First Prize Turin (Italy) Festival, 1953

Oscar Award Cleveland Film Festival, 1953

Merit Award Scholastic Teacher, 1953

Second Prize Boston Film Festival, 1953

First Prize Stamford Film Festival, 1954

Golden Reel Award American Film Assembly, 1954

Second Grand Award Venice (Italy) Film Festival, 1954

John Sutherland
PRODUCTIONS, INC

404 FOURTH AVE., NEW YORK 16, NEW YORK

201 NO. OCCIDENTAL BLVD., LOS ANGELES 26, CALIFORNIA

## The Standard of the Industry **DuKane**



## YOUR STORY COMPELS COMPLETE ATTENTION!

The MICROMATIC sound slidefilm projector brings every advantage of long-playing MICRO-groove records to DuKane's completely auto-MATIC sound slidefilm.



FLEXIFONE Intercom

for information about successful sound slidefilm programs or other phases of business communications...

Write\_BOX BS-35



TE CORPORATION St. Chorles, Illinois

PLANT BROADCAST PAGING

CENTRAL SOUND SYSTEMS

EDITOPIAL NOTES AND COMMENT ABOUT PEOPLE AND PRODUCTION

## Frozen Food Purchase Habits Filmed by Hidden Cameras

• The ability of the hidden camera to document a statistical report swiftly, efficiently and discreetly is demonstrated again in Time for Shopping, a pictorial survey of shopping habits at supermarket frozen food counters.

The 25-minute motion picture was researched and edited from about 14,000 feet of film exposed as part of a study by the Marathon Corporation. Menasha. Wisconsin paper manufacturer. Marathon's sales representatives are showing Time for Shopping to production and sales executives in the frozen food industry and will make the film available to trade associations.

Cameras recorded shopper behavior at counters in Philadelphia, Jeffersonville. Pa., Kansas City, Mo., Berkeley and Oakland, Cal. Tabulated, the photo survey shows that: single package purchases outnumber plural purchases: impulse purchasing prevails over the shopping list.

The film discloses that I8.1% of the shoppers had visible shopping lists: 86.9% selected their frozen food after examining packages, vet 66% bought their original choice: 19% of the shoppers purchased one frozen product package, another 36.3% hought two packages.

## Gionts Battle Indians Anew in Leagues' 1954 Series Film

 An estimated 10,000,000 people will see the New York Giants trounce the Cleveland Indians in four 1951 World Series games-via film. This is the expectation of Lew Fonseca, director of the motion picture division of the American and National league clubs who directed and is distributing World Series of 1954. 16mm sound film.

The new series film had its national premiere in New York in December and a press showing in Chicago in January. The film now is being distributed in the United



States and overseas, prints having been sent to military units abroad.

Fonseca invites high schools, colleges and organizations to write him for the movie. Address applications to the American and National leagues, Motion Picture division, 61 E. Jackson blyd., Chicago.

Chicago Film Studios has produced this popular series for years. including annual training films.

## Work of Conveyor Equipment Shown in "Movement Is Life"

How mechanical handling by conveyors increases employment and profits and raises the standard of living is depicted in Movement Is Life, a new 20-minute motion picture sponsored by the Conveyor Equipment Manufacturers Association, Washington, D.C.

Supporting its theme that the development of civilization has depended on controlled movement. the film contrasts the primitive methods used in building the pyramids, and still prevailing today. with mechanized movement. The scope and variety of jobs done by conveyors throughout the economy are shown in scenes of handling in industry, mining, warehousing and on the farm.

Movement Is Life was produced by Biofilms. New York. The script and direction were by Erik Cripps. Black and white prints may be borrowed from Modern Talking Picture Service. 45 Rockefeller Plaza. New York, N.Y.

### TV Film Producers Submerge for Underwater Picture Quest

• Recently rediscovered as a whole new world of photographic challenge, the undersea currently is being probed by numerous educational and theatrical cameramen. Joining the submarine exploration are Roy and Doris Pinney, television film producers and photographers. assigned to shoot what is believed to be the first underwater film ever made specifically for tv.

The film is one of a series of nature subjects being produced by the Pinneys on commission from the Film Division of Photo-Library. Inc., New York,

"We're happy to be selected by Photo-Library for this pioneering assignment." Roy Pinney said, "Like all of their Film Division projects. our films will be fresh and up-todate, with the accent on photographic excellence."

A screening and distributing organization. Photo-Library's Film Division handles packaged films, as well as shooting short subjects on special assignment.

Tru Fidelity

TAPE

RECORDERS

## What's about this production scene?



CONTINUOUS PROMPTING THROUGH FORDEL-DESIGNED CONCEALED RADIO RECEIVER

MAURER 16mm. BLIMP AND CAMERA MOUNTED ON TV PEDESTAL DOLLY

MAURER REMOTE CONTROL FOLLOW-FOCUS EQUIPMENT

• •	.enabled	FORDEL	FILMS t	o shoot	this	ten-minute	sales	promotion	film	ir
	color, wi	ith highl	y techni	cal "live	e" di	alogue,				

## J. A. MAURER, inc.

The first and still the finest 16mm. professional motion picture camera.

₩

FOR INFORMATION ON NEW IMPROVED MODEL 150 CAMERA, BLIMP AND REMOTE CONTROL FOLLOW-FOCUS, WRITE OR PHONE:

37-01 31st Street, Long Island City 1, New York STillwell 4-4600

## FORDEL FILMS, inc.

A fresh, intelligent approach to the making of effective business films.

FOR BROCHURE AND PRINTS OF "THE ST. JOHN'S STORY" (PUBLIC RELATIONS), "HIGH LEVEL PROFITS" (SALES PROMOTION) AND OTHER RECENT PRODUCTIONS, WRITE OR PHONE:

1187 University Avenue, New York 52, New York LUdlow 8-5100

This is to remind you that Academy Pictures makes fine motion pictures for Television and Industry...films which maintain a high standard of technical quality and are rich in aesthetic values and imagination.



Academy Pictures has a full time staff of highly creative people and skilled technicians on both coasts who will interpret your needs with good humor and dispatch...in modern, completely equipped studios—

in New York at 588 Fifth Avenue PL 7-0744

## academy pictures inc.

in Hollywood at 7934 Santa Monica Blvd. HO 9-5873

## Carpet Institute Shows Retailers '55 Promotion During Midwinter Furniture Show at Chicago Mart

WITH a registered 8,977 buyers milling around the show rooms of Chicago's American Furniture Mart during the Mid-Winter Furniture Show in January, attention-time and space were overwhelming. Most of the companies with products to sell or industrial messages to tell competed for attention with merchandise displays, paper hanners and handout material. Publication tie-ups streamed the Mart. The acres of promotion were so extensive that the 81-page Market Daily was largely made up of ads calling attention to the individual floor display spaces. Attention-getters were needed to call attention to attention-getters.

## Twin Projectors Handle Crowd

The Carpet Institute, Inc., representing the floor covering industry, beamed its message through this maze of heraldry with two 16mm Bell & Howell motion picture projectors. When the Institute hosts rolled out their promotional carpet for the visiting retailers at a breakfast in the Furniture Club, they aimed the two projectors toward screens at opposite ends of the long banquet room.

Paul M. Jones, Institute president, told the breakfasters that it was fitting they should be there because furniture dealers account for 40% of the total soft floor covering volume. Then he introduced a motion picture, The Dawn of A New Era in the Carpet Industry. "to illustrate dramatically the basic concepts behind our program." Members of the Institute thought enough of this program to support it with an annual budget of \$114 million for a three-year period, Jones said.

### Has Broad Consumer Appeal

The Dawn . . . sprinted simultaneously across the two screens for 18 black and white minutes showing the Institute's industry-wide objectives and how the program will work for the retailer. As explained in the film, the Institute program is not to promote any particular type of rug, carpet, fibre, weave or construction, but to increase consumer appreciation of carpets as a furnishing necessity rather than a luxury.

The program is chiefly one of advertising to supplement manufacturer and retailer advertising — a broad public indoctrination course which will appear in leading consumer magazines. These ads. as shown in the film, are designed to create favorable background for

commercial tic-in at the store level. They are augmented by display and merchandising material which the Institute supplies to the retailer.

## It's Home with a Carpet

The essence of this national promotion is simplicity. Its keynote is a slogan boomed by Westbrook Van Voorhis in an echo chamber: "Home means more with carpet on the floor." This slogan is embellished in a ditty to be repeated in other media. How the idea will be brought home to consumers is portrayed as family scenes turn into Institute advertisements. The film, produced by Parsonett Studios, New York, travels its live-action and animated sequences without dialogue, letting the authoritative narration carry the vocal.

After the film, a wide-awake panel discussed its message and the problems of carpet retailers. Speakers remarked that the program was "swell"... "a wonderful thing"... "most gratifying." One panelist said, "We retailers have heen asking for help... and here it is."

## Continuous Shows During Week

To bring its help to more retailers, the Institute kept up its motion picture showing from 9 a.m. to 5 p.m. all week—every hour on the hour. Retailers learned they could make use of the 6 prints of the film by contacting the Carpet Institute, Empire State Bldg., New York.

Each retailer received a kit of printed promotion material to carry the campaign forward. A blow-up sheet repeats points made by the film. plugs a retail display kit. One booklet offers pre-tested merchandising ideas that pull. Four booklets give tips on carpet care and show photographically why home means more with carpet on the floor. Another booklet tells about carpet and furniture slide films available from the National Retail Furniture Association. A song sheet and a postcard recording repeat that home means more with carpet on the floor.

A 12½-minute motion picture primarily designed by the Institute for television use will be made available for consumer group audiences in color.

## Advice to Award Juries

"People who like this sort of thing will find this the sort of thing they like."

A. LINCOLN



## The Better To Serve You . . .

WE ARE MOVING to new and larger quarters, especially designed for our requirements.

After February 21, our address will be 3403 Wisconsin Avenue, NW, Washington 16, D. C.

And our new telephone number will be EMerson 2-4760.

All of our facilities will be expanded, and our personnel will be increased — the better to serve YOU.

guaranteed acceptability

SCRIPTS (BY) eveste Granducci
THE COMPLETE FILM PLANNING SERVICE

3408 WISCONSIN AVENUE, NW . WASHINGTON TO, D. C. EMERSON 2-4769





## What a difference skill makes!

Columbia's slide film records are made with a skill that just can't be matched.

Columbia's skill—from initial planning to the final pressing of the record—makes it a whale of a lot easier for you as a slide film producer to sell *your* product.

Columbia works hand in hand with slide film producers everywhere, offering the fastest and most complete service in the business.

Call any member of Columbia's new sales team for facts on our new slide film "package" rates.

**COLUMBIA TRANSCRIPTIONS** A Division of Columbia Records, originator of the modern long playing record

NEW YORK-799 Seventh Avenue, CI 5-7300 Gil McKean, Director. Al Shulman, Nat'l. Sales Mgr. CHICAGO—410 North Michigan Avenue WHitehall 4-6000. Jerry Ellis, Manager HOLLYWOOD—8723 Alden Drive CRestview 6-1034. Al Wheeler, Manager "Columbia" Reg. T. M. U. S. Pat, Off. Marca Registry

# Societé Technicolor a new TECHNICOLOR LABORATORY to serve the increasing demands on the Continent of EUROPE for



TECHNICOLOR IS THE REGISTERED TRADEMARK OF

## TECHNICOLOR MOTION PICTURE CORPORATION

UPPOINT T VALUE DOES IDENT AND GENERAL MANAGER

## Public Relations Pictures by Audio...

The story of radical progress in the birthing of Americal yesterday, today and tomorrow "CLEAR TRACK AHEAD"

"IN OUR PART OF THE COUNTRY" 25 mins histiture (a) picture on the services of a great in the system, with individual versions for each of country ared companies and a special 12 minute version for accountry and companies.

"THIS IS ETHYL"

Presenting the complany its manual track accepts and methods, and its that year estimates accept the free free mean Industrial

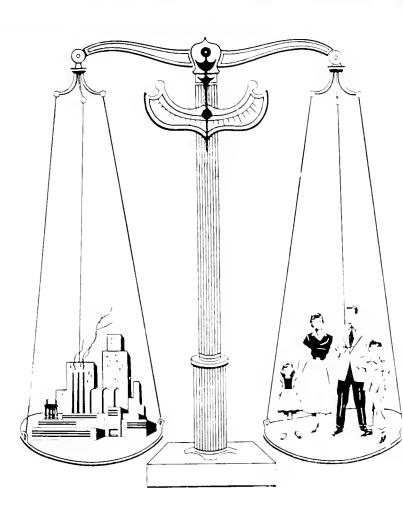
"PHONEVISION"
The explaint chrough Phonevision tolks and the possible solution through Phonevision

"TOMORROW IS NOW

To Morrow the arm the standard agriculture and agriculture arm to the standard agriculture arm to the standard and agriculture arm to the standard agriculture agric

"GASOLINE FOR EVERYBODY" 10 mins
Facts about the for, every the uses and few of use
known

. AND MANY OTHERS for such spousors as Audican Tel & Tel. American Gas & Fleitric, Ethyl Corp. General Motors, Pennsylvania Railroad, The Texas Con pany AND MANY OTHERS



send for



## Productions,

FILM CENTER BUILDING . 630 NINTH AVENUE . NEW YORK 36, N. TELEPHONE PLaza 7-0760

Frank K. Speidell, President · Herman Roessle, Vice President · P. J. Mooney, Secretary · L. W. Fox, Teasurer

Producer-Directors: L. S Bennetts Alexander Gansell Louis A. Hanousek Harold R. Lipman

H. E. Mandell Ear Peirce



## MOVIELAB FILM LABORATORIES, INC. 619 West 54th Street, New York 19, N. Y. Judson 6-0360

## Sight & Sound

### International Division Formed by Eastman Kodak Company

★ Eastman Kodak Company has formed an international division to combine functions formerly carried out by the company's Rochester export sales department and the European & Overseas Organization, according to Fdward P. Curtis, vice president in charge of motion picture film sales and foreign sales and advertising.

The new division is located in the company's administrative headquarters at Kodak Office, Rochester, N. Y. Curtis is general manager of the new division, in addition to continuing his present duties. Richard B. DeMallie and Marcel Ruot are assistant general managers.

Four territorial managements are established within the division. They are the European Division. African and Middle Eastern Division. Latin American Division and Far East Division. As part of the international division. Curtis said, the export sales department will handle sales promotion and service on Rochester-made Kodak products.

Appointed as division managers are William P. Lanc, Far East division, Richard S. Leghorn, European division, and Armin S. Baltzer, Latin American division. Kenneth C. Raynor has been named assistant manager of the African and Middle Eastern Division.

The international division will have a staff organization located in Rochester for both adminstration and technical assistance. Gerald C. Bailey and Dr. Robert F. Edgerton have been named technical assistants. Robert Schellberg has been appointed adminstrative executive and Gordon E. Frisque has been named an assistant.

Harold A. Ritter, a director of Kodak-Pathe. Paris, has been appointed management representative in Europe for sales and advertising. Anthony Frothingham has transferred to the company's European division from Kodak-Pathe. Both will continue to reside in Paris.

## Photoart Visual Service Sold, Roa K. Birch Keeps Pix Rental

• Sale of Photoart Visual Service. Milwankee photographic equipment and supply firm, to Norman S. Kupper and James H. Calder has been announced by Roa Kraft Birch who organized the company in 1926. The company employs 40 people and occupies three floors and 18,000 square feet of space at 840 N. Plankington Ave. It comprises three

businesses a camera store, an audio-visual department, and a film rental service.

After 28 years in the photographic and audio-visual retail field, Mrs. Birch will devote all her time to Roa's Films, a 16mm sound film rental service and formerly a division of Photoart. The filmstrip and slide library includes 1,000 titles. I ntil a new building is acquired. Roa's Films will remain at 840 North Plankington.

Roa's Films has several exclusive franchises in Wisconsin and Upper Michigan. Educational and religious materials are distributed for the Society of Visual Education and Church Craft. Mrs. Birch also represents Coronet Films. Concordia. Cathedral. Family Films. United World Films. Columbia Pictures and other Hollywood producers in the entertainment field.

Her company is the exchange for Modern Talking Picture Service and distributor for Walt Disney 16mm films and Family Theater's Rosary films.

## 1955 G.M. Motorama Hits Road in Sound Masters' Color Film

★ Drawing thousands daily through January 20-25, General Motors' Motorama of 1955, held in the Waldorf Astoria hotel, New York City, sustained the showmanship renown of this annual promotional circus.

Thirty-six shiny autos, the latest trucks, seven new "dream cars" the shapes of things-to-come—and equipment for staging were brought to the Waldorf in 100 moving vans.

On exhibit, these G.M. gems were celebrated with a 35-minute variety Broadway Review enacted to Victor Young's orchestra. The Motorama required 26,000 square feet of space, including the grand ballroom, and was adorned with 200,000 square yards of draperies and panels which glorified the automobile industry's progress.

This "live show" was created by Edith and Dick Barstow, stagers of Ringling Brothers. Barnum & Bailey Circus. The show is too much a thing to behold to last only a week, to play a single stand—even at the Waldorf. A carayan again took the live show on the road to Miami. Los Angeles, San Francisco and Boston

But G.M. still wasn't taking any chances. As usual, a crew from Sound Masters, Inc. camera-recorded the sales-rich sights and sounds. Directed by Frank Donovan. Here's Looking At You brought one reel of 35mm Eastman color highlights of the Motorama to theatres across the nation.



## People are looking at Sarro Commercials for

Jergens Lotion A&P Braun's Bread Kraft Lucky Strike Bromo Quinine Cigarettes Bulova Lux Beauty Soap Cat-Tex Lux Liquid Chase National Bank Detergent Chrysler Airtemp Pabst Blue Ribbon Coors Beer Beer Cunard Steamship Pet Milk P.O.C. Beer Lines Ponds Angel Skin Helene Curtis **Duncan Hines** Rinso Ronson Fuel Cake Mixes Eastman Kodak and Flints Evinrude Motors Hoffman Mixers Stopette Jane Wilson

Meat Pies



Specialists in Visual Selling New York: 200 E. 56th Street Chicago: 16 E. Ontario Street

TELEVISION COMMERCIALS . PHOTOGRAPHIC ILLUSTRATION . MOTION PICTURES . SOUND SLIDE FILMS

Hostess Cup Cakes

## Since 1916



PRODUCERS OF FINE MOTION PICTURES



HE completion of the new Studio "B"

makes our facilities the largest devoted to T.V. and commercial Motion Pictures in the East. Spacious, air-conditioned, electronic dust control, R.C.A. approved acoustical treatment, latest time-saving sound and camera equipment.

35mm 16mm Color B&W





HOOW WOOL

## Uniform Standards to Expedite Handling of Television Films

★ The American Association of Advertising Agencies announced on January 18 that it is cooperating with the Station Representatives Association to promote the use of SRA's new "Operations Desk" Standard to simplify the sending, and handling at stations, of films and similar materials intended for television.

The SRA has suggested that all films, slides, copy, copy instructions, art work, props and other commercial material be addressed to stations as follows:

"Operations Desk" Station Street City, State

The new standard address would replace the many variations which now are in use: Traffic Department, the name of a person at the station, etc. Shipping instructions have grown so complex, it is said, that it often is difficult to get material to stations by broadcast deadlines.

The 4 A's has directed the "Operations Desk" address to the attention of advertising agencies, nonmembers as well as members of the association. listing the stations which have adopted the standard and urging agencies to use it whenever appropriate.

The Agencies' Committee on Radio and Television Production also has expressed hope that all stations will adopt the standard, beyond the 170 stations using it at present.

SRA is urging stations to adopt the standard as soon as possible, to notify their representatives and to add the notice to rate cards and listings with Standard Rate and Data Service and Broadcast Information Bureau. The standard address is a service for stations, too. SRA says, since it cuts down a "considerable amount of confusion" in the station's own organization.

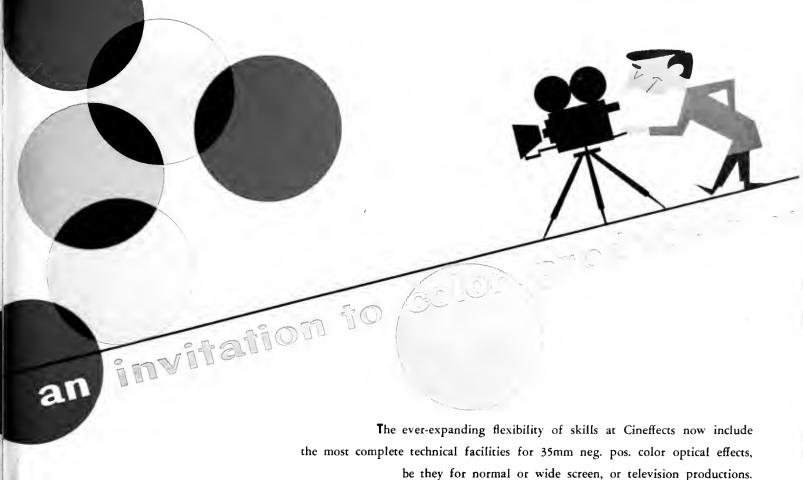
## Closed Circuit TV Lays Egg

★ Critical reviews of the recent 32city theatre telecast of the Metropolitan Opera Company's 70th scason opening performance are being carefully noted by sponsors interested in the potential of closed circuit television.

The Chicago performance was summed up by the CHICAGO DAILY NEWS' film critic with this comment:

"My candid impressions of theatre TV are not pleasant to report.

"The one scientific gadget that may finally turn the trick for artistic theatre TV may be just around the corner, but Monday night it was an eon away."



The proof is before your eyes:

A specialized optical department, with a total of 30 YEARS' experience and millions of feet of special effects can confirm the high regard of Cineffects by eminent motion picture producers of color commercials and television films—A FACT THAT CANNOT BE ATTRIBUTED TO NEWCOMERS IN THE OPTICAL FIELD.

Magnificent new optical printers, and modern color sensitrometric equipment for ABSOLUTE CONTROL of film through all its stages:

- (1) separations and internegatives 35mm to 35mm.
- (2) blowups from 16mm kodachrome to 35mm internegatives with or without effects.

  To augment the technical branch, we have the creators: the separate arr, title and animation departments, each thoroughly experienced with this new process.

So give your color production the benefits of all special effects, and accept nothing else than the full range and depth of an EXPERIENCED organization.

May we give you any further details and perhaps suggest how original color negatives and effect internegatives by Cineffects can make your current commercial TV production by far the best?

cineffects

115 W. 45 ST. NEW YORK, N. Y.

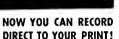
# MOTION PICTURE PRODUCTION OF DISTINCTION

in all subject areas

**SINCE 1932** 







# MAGNETIC LAMINATE SOUND TRACK

for High Quality REPRODUCTION



The only low cost magnetic process with High Quality Reproduction— (10 to 12 decibel higher gain).

Has uniform quality—The magnetic track is uniform and precise in thickness, placement and width—micrometer controlled!

It's different! — A non-liquid process, coated by Minnesota Mining, laminated by Capital to your film absolutely flat and smooth.

No crowning, no spreading, no crinkling or cracking.

Gives you a choice.—

Write or Call Today for Details

TO ITS LONG LIST
OF QUALITY SERVICES
FOR THE CREATIVE PRODUCER

\* Scotch Track Brand Magnetic Lominate and the accompanying process are the registered and copyrighted brand names of the 3M Com-

1905 Fairview Ave., N.E., Washington 2, D.C. Telephone Lawrence 6-4634

Editing • Processing • Printing • RCA Sound Recording • Capital Film Studios

# What bird

persuaded



to join the active reserve\*

rescued



from phineas philch\*\*

helped



get to paris\*\*\*

and created many other characters and situations to tell a sponsor's story in an entertaining way?



ei a FILMS INC.

jae dunford elliott baker jack zander

41 west 47th st.

new york 36, n. y. circle 6-1751

· ernest jones of "ernest jones, dda" (u. s. army reserve) ···· lurine of "the perils of lurine" (pepsi-cola co.)

charley boggs of "the dream of charley boggs" (general electric co.)

# **Executive Notes**

# Wilding Shifts Personnel in Regional Sales Offices

 Several sales personnel changes have been announced by Lang S. Thompson, vice-president in charge of the national sales organization of Wilding Pieture Productions, Inc., Chicago.

Jack Rheinstrom, formerly vicepresident of the company's Cleveland office, has been transferred to Chicago where he will head up the Midwest Sales Division. He replaces George Schuyler who has retired. No stranger to the Chicago scene, Rheinstrom joined Wilding in 1940 and worked out of the Chicago office until he took charge of the Cleveland operation. During the past 16 years, he has been instrumental in the planning and execution of many of Wilding's major film programs.

Dean Coffin, formerly of the company's creative stall in Detroit, has been appointed to replace Rheinstrom as head of the Cleveland Sales District, Coffin has had 20 years of experience in the creation and handling of motion picture and visual education projects for a wide variety of industrial and business applications.

The latest addition to the Wilding sales organization is Hugh F. Gage, added to the Eastern Sales Division, headquartered in New York, Mr. Gage comes to Wilding with a wide background of experience in the motion picture business including writing, selling and production.

# Sidney Dash to Sales Staff of Ropid Film Technique, Inc.

• Sidney Dash has joined the sales staff of Rapid Film Technique, Inc., it recently was announced by Jack Bernard, president of the film renovating company.

Dash formerly was with United Artists Television where he was traffic and billing manager. In his new post, he will concentrate his efforts on the company's expanding television department, He will make his headquarters at Rapid Film's New York office, 21 West 16th Street, New York 36.

Rapid Film Technique specializes in the preservation, reconditioning and removal of scratches from 16mm and 35mm motion picture film. It is the originator of the Rapidweld and Rapidtreat processes. Rapidweld removes scratches and other deficiencies from used motion picture film. Rapidtreat retards the development of the scratches, dirt and other damages on new film.

# FESTIVAL CHAIRMAN



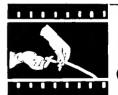
David Adam, film executive at Fuller, Smith & Ross, Cleveland, is 1955 Chairman of the Cleveland Film Festival.

# Stone Heads Mines Committee for American Ordnance Assn.

• J. McWilliams Stone, president of the DuKane Corporation, St. Charles, Ill. electronics manufacturer, has been appointed chairman of the newly organized Mines Committee of the American Ordnance Association, it was announced in Washington, D. C., January 26, by the board of trustees.

The association is an organization of civilians dedicated to industrial preparedness for national defense. It has more than 36,000 members, who cooperate with the armed forces in maintaining U. S. armament and ordnance potential in peacetime. As Mines Committee chairman, Stone will direct a group of industrial experts capable of assisting in the solution of technical, scientific and economic problems that arise in the production of explosive mines needed by the military.

Stone also is a trustee of the National Security Industrial Association whose 600 members employ morethan a third of America's working force. He recently returned from a Defense Department-sponsored tour of military bases.



# FILM Handling GLOVES

These gloves are of soft catton material. You will hardly know you have them on, yet they will protect your hands against nicks and cuts, and more important, will prevent finger marks on your film while inspecting or splicing.

1 doz. prs. \$3.60 per doz. (plus postoge 5 doz. prs. \$3.25 per doz. (plus postoge 10 doz. prs. \$3.00 per doz. (plus postoge (Add 3% sales tox if in New York City)

FLUID

REELS • CANS CASES STORAGE CABINETS

FilmKare Products Company 446 West 43rd Street, New York 36, N. Y.



Frank Papalia of Precision Film Laboratories, Inc., New York

# With management in growing labs, Ansco Type 238 Duplicating Film is tops

Genial Frank Papalia, general superintendent of Precision, knows that the reputation of his firm is its greatest asset. That's why, under his direction, the staff so jealously guards that reputation by consistently turning out prints of highest quality for both the motion picture and television industries.

Precision is one of the many fine laboratories ready to pro-

vide you with outstanding 16mm color prints on Ansco Type 238 Duplicating Film.

This famous film, in the hands of expert laboratory craftsmen, will give you the print quality you've always wanted. Safeguard the reputation of *your* firm by asking for prints on Ansco Color Duplicating Film, Type 238.

# Ansco

Binghamton, New York. A Division of General Aniline & Film Corporation. "From Research to Reality."

# This is Color Reproduction Company's 16th YEAR of Specializing Exclusively 16mm Motion Picture **COLOR PRINTING!**





Color Reproduction Company's years of 16mm color print specialization has developed a technique for guaranteed film quality which is the Standard of the 10mm Motion Picture Industry. This film laboratory, with the reputation for "Finest Quality" has definite advantages for you. The production cost of your motion picture warrants the finest quality color prints. Send your next print order to Color Reproduction Company!

7936 Santa Monica Blvd., Hollywood 46, California

Telephone: Hollywood 4-8225

Milan Samples Fair in April to Include Sponsored Films

🖈 The Fifth International Display of Cinematography for Publicity, Industry and Technics Use will be held during the International Milan Samples Fair, April 15-21.

Applications had to reach officials by February 25, film prints by April I. Address requests and applications (air mail) to Dr. M. G. Franci, The Secretary General, Milan Fair, International Display of Cinematography for Publicity, etc.. Ente Autonomo Fiera Milano-Via Domodossola, Milano, Italy, Cable to: Fiera Milano-Telephone 187.636, 187.736 or 981.636, Prints and documentation must be addressed to Delegazione Ufficiale Trasporti Fiera Milano, V. Mostra Cinepubblicita, Milano, Via Domodossola.

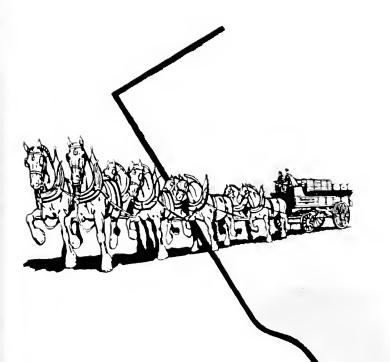
With its purpose "to focus worldwide attention on the films which attest the efforts made in order to attain a real progress in these particular branches of the motion picture production," the Ordering Committee ("considering also the entrant's choice") is screening accepted films in two categories:

Publicity films: exclusively devoted to the advertising of the products of industry, handicraft, consumer goods, service, or whatever else is the object of commercial activity:

Industrial and Technic documentary films: showing the achievements of industry, from the experimental phase (or research and analysis of raw materials) to the serial manufacturing of productsthrough the various products and their application.

While participants are free to select the films submitted, the Fair officials reserve the right to accept only "the films which efficaciously help the growth in the standards of the Cinematography for publicity, industry and technics use, and with a subject treated in a way suitable to the participation in the Display." Barred from the display will be any films considered harmful or injurious to the national, moral and religious sentiments of other countries.

Films are to be submitted in their original editions, size 35mm. or 16mm. If they are not Italian or French spoken, films should preferably be provided with subtitles written in these two languages. Each print should be accompanied by: title, length and pitch, résumé of the layout in Italian or French, name of producer, names of artists and technicians, names of authors and publishers of music, photographic and advertising material.



# ONE ABOVE ALL

In "ONE ABOVE ALL"

Anheuser-Busch. In the world's largest brewery, presents the colorful motion picture story of **Budweiser** the foremost name in beer. The Hollywood cast is headed by John Smith, talented young feature player.

Anheuser-Busch officials agree that at last each step in the intricate art and meticulous science of brewing fine beer has been successfully captured on film—with color photography so beautiful that it is breath-taking in its on-the-spot realism.

CONSULTATION WITHOUT OBLIGATION



May we show you the excellent 16mm reduction prints obtainable from the new Eastman 35mm Negative-Positive color—the superb color rendition achieved in "ONE ABOVE ALL"? You have to see it to believe it.

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1111 Sauth Boulevard, Oak Park, Ill., Chicago Phone AUstin 7-8620 OFFICES IN CHICAGO, WASHINGTON, D. C. AND HOLLYWOOD the wealth of mature film sense, skill and judgment achieved only through many years of actual production experience.

WHYE WE'VE ATREMS ACCOMPTISHED with sponsored films is a mere drop in the bucker compared with what is yet to be done. The potential communicative power of the sponsored screen, which includes relevision, has hardly been explored, let alone utilized.

The only true criterion of our media is this II a sponsored film motivates the intended audience to act in accordance with the sponsor's objectives it is a successful film. All other criteria must be subordinate to this.

Thus it is incumbent on us, the liliu makers, to do more than merely give the sponsor a film he likes. We must create a liliu that solves the sponsor's problem in terms of his audience; that achieves his objective by fulfilling the audience's objective in watching the picture. Sometimes this means that we must first persuade the sponsor to un-like the film he originally had in mind; then we must create the film that will do the job he wants done and persuade him to put his O.K. on it. Obviously, in this we must have the courage of our convictions based on our professional experience and ability.

Every thought we have and every shot we make must be geared primarily to the achievement of the sponsor's objective in terms of the audience's objective, and vice versa.

Occasionally there is a tendency in our media to be more concerned with what other film-makers will think of our films than with what the sponsor's audiences will think and do after seeing them. We are so intent on achieving outstanding "production values" per se that we subordinate the sponsor's and the audience's objectives.

We must avoid this pittall. In so doing (and without sacrificing production values) we increase our ability to realize and utilize the practically unlimited motivational and persuasive power of our media.

-I. P. Momintee

As Makers and users of business films, we represent a medium whose potency is unsurpassed in the field of communications. Yet, year after year, only a tiny portion of the huge sums spent to transmit information and ideas and mold public opinion are allocated to our industry.

The reason is simple, Our story has not been properly told to the men who are responsible for planning communications programs.

So, let's do some communicating ourselves. We need a cooperative effort which will concern itself with the needs of the industry as a whole rather than the merits of individual producers. We need a film program which will dramatically portray the uses and advantages of business films, we need speakers to appear before conventions and meetings of management groups; we need articles and case his tones for business publications. Above all, we need to convince ourselves that our industry

# Producers Credo

AS LEADING FILM MAKERS VIEW TODAY'S CHALLENGES\*

can and should stand on the same level with other accepted communications media.

In the short space of ten years our industry has arrived at the full stature of maturity and it is time that we accepted the responsibilities of our position.

Let's communicate.

- Ted Cate

I'm Commercial Morion Picturi business has reached maturity. If there may have been an excuse in our adolescent years for plunging head down without giving direction and goal much thought, there is none now.

The commercial motion picture business has become a husky, muscle-flexing broadcaster and educator, with dignity, stature, and unprecedented power. We'd better all recognize that lact and set sights accordingly, because with our success have come responsibilities greater than those to our clients and ourselves.

The industrial leaders with whom we deal realize more each day that this medium, when properly used, can tell the story of their company or organization to many millions of people, not only in this country but throughout the world, and via more viewing media than ever before existed.

Our industry is in evolution. It is no longer merely a film vehicle trying to peddle goods. Commercial motion pictures have evolved into eloquent ambassadors at home and abroad of our American way of life.

Without ever really meaning to, our industry has become a weapon in the epic struggle for survival now swirling around the world between capitalism and communism. To abuse our medium or to permit shoddy work to slip by, is to perform a great disservice to omselves.

It is vital, therefore, to use every new technical development applicable to our work. Television and Cinemascope, for example, are two great developments that have increased our stature, scope, variety, and circulation.

Let me sum it up like this: The better we do it, the better we will do. Not only in the narrower sense of promoting the commercial motion picture business, but in selling our incomparable way of like.

 $-Jeny\ Lambanks$ 

\*Entron's Not): With justifiable pride in the many and virted ideas expressed in this Production Review feature, the Editors plan to reprint these contributions in hooklet form. Write RUSINESS SCREEN, 7061 Sheridan Road, Cheaga 26 for a copy on your business or institutional letterhead. WHAT'S IN 11 FOR ME? That seems to be a universal question in the minds and hearts of most people. Of course, we all know there are many dedicated individuals who desire to be of service to their fellow man; nevertheless, the average person is primarily interested in his own welfare and that of his family.

Those of us who participate in the writing and production of sponsored films are apt to lorger to identify the sponsor's objective with the self interest of the individuals he hopes to reach with his message.

Many of us who write and produce sponsored films are remiss in not spending more time studying philosophy, sociology, psychology, economics and politics. We just don't know enough about what motivates human beings to interpret with impact and integrity the abstract and technical information which contribute to a better understanding of American business and our system of government.

It has been said in the past that the pen is mightier than the sword; it might be said in the present that the motion picture medium is mightier than the pen and the sword; but it is a double-edge sword, for a film can alienate as quickly as it can indoctrinate. I believe we owe it to our clients and ourselves to make a dedicated effort to improve not only our traltsmanship in writing and production, but to dig a deeper well of knowledge from which to draw our ideas for the treatment of the subject matter our clients give us to dramatize.

- John Sutherland

MOTION PICTURES have made great strides since the silent days. Yet, never was there a time when the quotation, "Let the buyer beware," assumed greater importance than it does today.

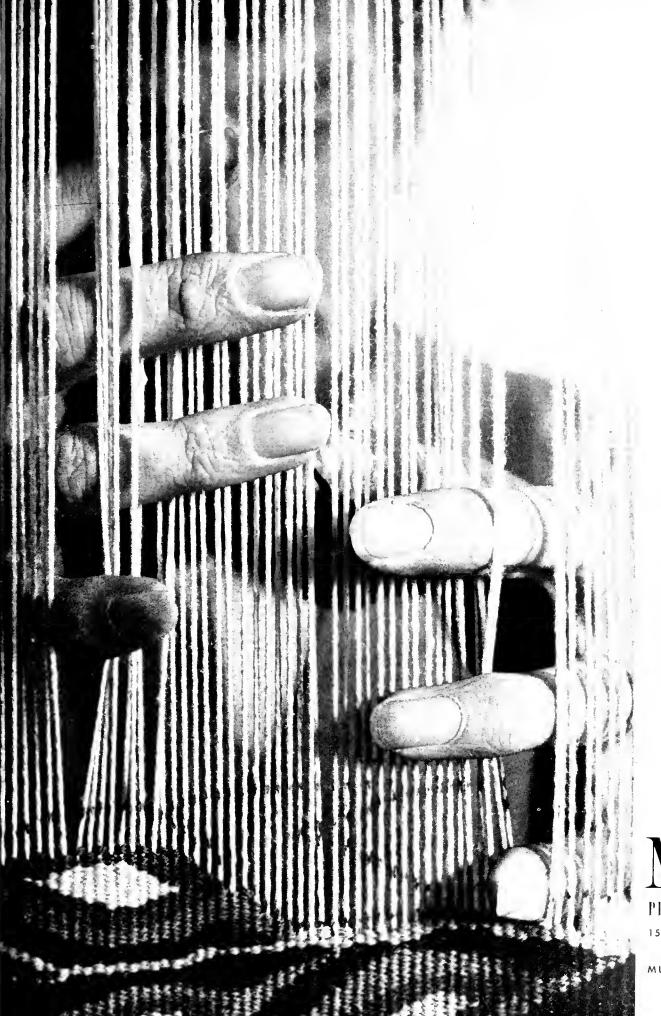
There are lar too many films of an inferior type being foisted on audiences daily growing more restive under the deluge—and this is not good for sponsors, producers or the audience. Perhaps this is due to buyers shopping exclusively "on price," without regard to the film producer's clear understanding of a client's needs and objectives.

Never yet has the "lowest bid"—projected on a screen or telecast—done credit to the producer, the buyer or the industry. Without careful planning, sound creative ideas, and honesty and pride in execution, many a picture is not really a film at all, because it depicts merely a cheap price—a "low bid," Doing that, it costs far too much—it can cost the sponsor good will and the very results be seeks.

I feel that an increasing number of firms are appreciative of these factors when considering having a film made. I believe this factor can inspire all of us in the production of films to better and bigger things.

- William J. Ganz

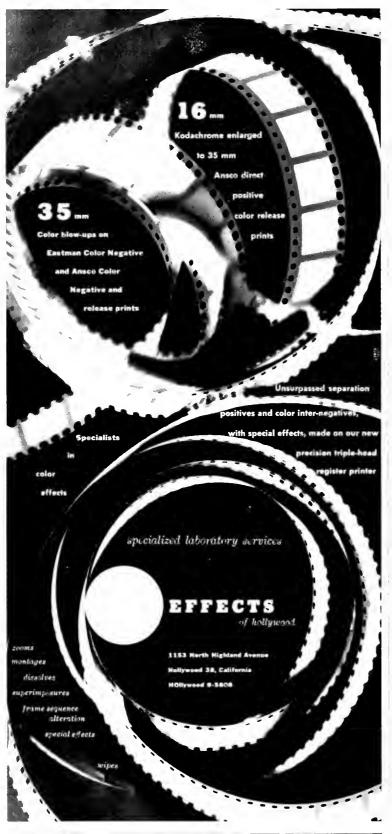
( MORE STATEMENTS APPEAR ON PAGE 48 )



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MORE PRACTICAL KNOW-HOW ON NEWEST AUDIO-VISUAL TECHNIQUES AND TOOLS APPEARS 8 TIMES ANNUALLY IN THE BIGGER, BETTER PAGES OF BUSINESS SCREEN

# First 3-Color "Live" Film by Technicolor Goes to Academy

★ A print of La Cucaracha, the first three-color live action motion picture made by Technicolor, was presented to the Motion Picture Academy of Arts and Sciences January 19, by Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corpotation.

Although a Walt Disney threecolor cartoon made by Technicolor preceded it. La Cucaracha brought human figures in full color to the general public for the first time.

Dr. Kalmus presented the print of La Cucarucha to Charles Brackett, president of the Academy, in a ceremony held in the Academy library.

During the ceremony. Dr. Kalmus said. "This two-reel picture was produced in 1933 by Pioneer Films, whose officers were John Hay Whitney, president, and Merian C. Cooper, vice-president. This little feature marked the transition from two component to three component Technicolor photography and printing, and hence is a milestone in developing the best methods of bringing color to the motion picture screen.

"Technicolor Motion Picture Corporation is presenting this print... to commemorate the manufacture of four billion feet of 35mm color motion picture release prints. Those four billion feet have recorded advances in every phase of film making. I have every faith that when we complete our next four billion feet of film, they will record even more far-reaching improvements in cinematic production and presentation."

In reply. Brackett said, "I well remember when La Cucaracha broke like a sunrise on the drab gray screens of the world. It dazzled us all by its beauty and its novelty. The beauty of the process remains. Its novelty is certainly gone. Nowadays people say of a picture, as though they were pointing out a quaint peculiarity. It's in black and white.

"The only complaint about Technicolor I ever heard from anybody is that, after seeing a picture in your process, the world outside the theatre looks a little drab. The same thing can be said about an exhibition of Van Goghs."

# Texaco's "Story of a Stor" Rolls on Jerry Fairbanks' Lot

• Operations of the Texas Co., New York, will be filmed by Jerry Fairbanks Productions, Hollywood, under the title *The Story of a Star*, The film will be released internationally via television and all available public outlets.

The Story of a Star will be filmed in Hollywood and on location from a story written by Leo Rosencrans, Fairbanks story editor. It will be shot in 35mm Eastman color with the commercial edition running approximately 35 minutes and a tyversion of 27 minutes.

# Columbia Records' Bonner Year Includes Transcription Growth

★ James B. Conkling, president of Columbia Records, Inc., reported recently that record and phonograph sales continued to boom in 1951, giving Columbia its best year since 1917 with the largest fourth quarter volume in the company's history.

1951 was also notable for uncovering a significant new trend in consumer disc-buying habits. This year, the nation's record-collectors, an increasing proportion of them new phonograph owners, turned more strongly to longer playing music, to more extended programs on discs and to specially packaged sets.

Interest in single records, despite strong individual hit discs—Columbia had four million record sellers in 1951—tended to decline temporarily during the year for Columbia and the industry in general.

In 1951 Columbia entered the tape field, joining with Bell & Howell Company to market high quality portable and table model tape recorders.

Columbia made great successes with such LP's as The Confederacy, the New York Philharmonic Brahms Album. The Pajama Game, Liberace, and the fabulous Dave Brubeck. In pop singles, four out of the first five top sellers featured Columbia's redoubtable girls: Rosemary Clooney, Joan Weber, Jo Stafford and Doris Day.

Production of promotional and premium records was expanded considerably by Columbia Transcriptions during 1951. Special discs featured Jo Stafford, prepared for distribution by Gold Seal Wax, which sponsors her weekly CBS.TV show. A unique Transcriptions project was the production of an original show on discs for use by Scandinavian Airlines.

Other major manufacturers using Columbia services this year were Monsanto Chemical Company. General Electric. Stromberg-Carlson. Phileo. Capehart and Zenith. The division continued to produce records for the country's leading independent record companies and sound slidefilm producers.



IN THE FIELD OF TELEVISION COMMERCIALS

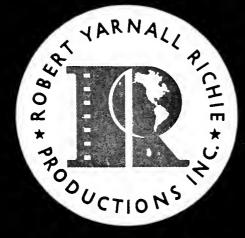
...typical is our continuing work with B. R. D. & O. in the production of commercials used in the outstanding U. S. Steel Hour program ...



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... dramatic documentaries
in full color such as
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J. Ray McDermott
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# HOLLYWOOD FILM COMPANY

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# Shell Puts 16mm Film Folder into Charge Account Envelopes

 A good example of promotion to members of its customer family is Shell Oil Company's small film list folder sent to customers with charge accounts.

Opening his bill, the customer discovers an attractive title listing of Shell-sponsored films available from company film libraries. Led in by "You'll like these films by Shell," the customer scans brief notations on motion pictures which depict oil in many phases of human endeavor.

Typical of the listing are:

"Prospecting for Petroleum, the story of oil exploration: Birth of an Oil Field, the story of drilling and production: Refining Oil for Fnergy, the story of manufacturing; Oil, the Invisible Traveler, the story of transportation: Pipeline, the story of America's underground oil transportation." Other films depict oil's role in aviation, science.

The folder also advertises Shell's larger, complete motion picture catalog which may be obtained free from Shell film libraries at 50 W. 50th St., N.Y. 20; 100 Bush St., San Francisco; 624 S. Michigan Ave., Chicago 5; P.O. Box 2099, Houston 1, Texas.

# Experimental Films Featured in Institute of Design Course

 Applications of the cinematic medium are being reviewed in a film survey course at the Institute of Design, Illinois Institute of Technology, Chicago.

Classes began Feb. 16. They are conducted from 7 to 9 p.m. on Wednesday at the design school. 632 N. Dearborn St.

A cross-section of 15 American and foreign experimental films are being shown during the survey, ranging in scope from realism to abstraction, individual portrait to mass spectacle, literal transcription to poetic invention, and surface description to psychological insight. Although the film course is required for the Institute's design students, the course was opened to the general public on a non-credit basis.

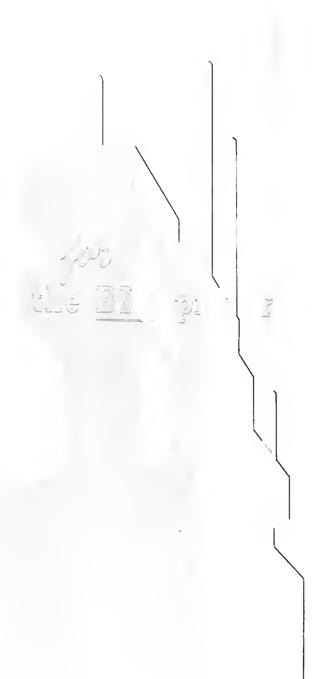
# Radiant Credits '54 Sales Top to Popularity of Slides

 Radiant Manufacturing Corp., Chicago, producers of projection screens, reported 1951 was the biggest sales year in its history.

Adolph Wertheimer, vice president, said that the sales increase was due to the popularity of color slide and stereo projection in the home and the growing use of audiovisual aids in industry, churches and schools. He was optimistic about 1955.



Find out about the production of your • Public Relations • Promotional • Sales Training and • TV Commercial Films using the facilities of Universal City, California, the 400 acre motion picture plant of Universal Pictures, through **UNITED WORLD FILMS, INC.**, a wholly owned subsidiary of Universal Pictures Co., Inc., 1445 Park Avenue, New York 29, New York.



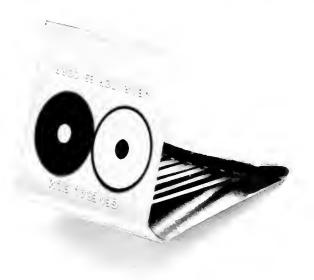
LESLIE ROUSH PRODUCTIONS, INC.

130 Herricks Road Mineola, N.Y.





# FOUND\* WHEREVER IMPORTANT DECISIONS ARE MADE!

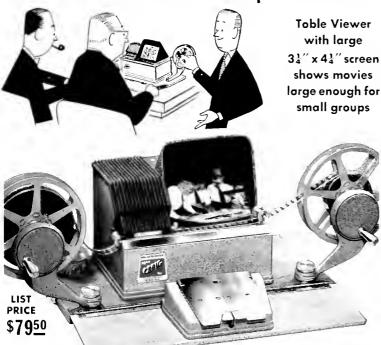


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# SHOW MOTION PICTURES THIS NEW TABLE-TOP WAY

# with New CRAIG Projecto-Editor



THE new Craig Projecto-Editor can be set up on a table top in 60 seconds to show movies in brilliant action—without darkening the room.

Educators use the Craig Projecto-Editor for previewing films before showing to larger groups. For editing films before showing to different groups. For film maintenance and repair.

Businessmen use it as a selling tool to present a sales story to key prospects. For analyzing time and motion study, job training and engineering films. For film editing and maintenance.

With a Craig Projecto-Editor you can show movies in any place—at any hour. Picture shows bright and clear on its 3½" x 4½" ground glass screen. You can create fast or slow motion effects, re-run certain scenes repeatedly without waiting until you get to the end of the reel. You can even stop the film for frame by frame examination without harm to film.



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Complete unit folds into Carrying Case no larger than table model radio. Weighs only  $10^{1}\,_{2}$  pounds. UL approved.

Models for 8mm or 16mm (400' reel capacity) complete with Carrying Case—\$79.50.



Craig Professional Unit for reels to 2000' capacity. Price complete, as shown, \$79.50. Viewer only, \$49.50.

€ 1954, The Kalart Co.



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# "Sponsored Films for School and Community" a Lively Topic at Eastern Film Library Meeting

A BUSINESS SCREEN CORPESPONDENT PEPOPTS

THE NEED and desire of education and industry to work closer together in the audio-visual field was mutually expressed during the Eastern regional meeting of the Educational Film Library Association, held in New York, Jan. 27-28.

A large portion of the two-day conference for librarians, teachers and film people was devoted to the subject of "Sponsored Films for School and Community" and the utilization of films and other a-v materials in industrial training.

Meeting in the new Carnegie International Center, a panel of four under the chairmanship of J. Ray Bingham, president of Association Films, Inc., outlined current aspects of the sponsored film field. Others taking part were Miss Sophie Hohne of Movies, USA, Maury J. Glaulman of the Anti-Defamation League, and Herbert Kerkow of Herbert Kerkow, Inc., Ross Sutherland of John Sutherland Productions, Inc., was a scheduled panelist but did not participate due to illness.

# Educators More Discriminating

Chairman Bingham pointed out that as a distributor he found that educators were learning how to better judge films. In the past 11 years, Association Films has turned down more films for distribution than were taken on, he said.

Following the pattern for all discussions at this conference, a motion picture was used to start the meeting. Horizons of Hope, a Sloan-Kettering Foundation film on cancer research produced by John Sutherland, was the example of a new sponsored film, A 20-minute color movie, it combined animation and live action. The audience praised the animation used to clarify technical and medical terms and procedure.

Miss Hohne listed three reasons why sponsored films are made: to publicize projects and help raise money (i.e. cancer films): to tell ideas and programs to own employees and dealers (i.e. sales promotion films): to bring a message to the general public or any one area (i.e. insurance films).

### Preference for Adult Groups

Surprising to many school people was the fact that some sponsorexclude school audiences—that they might want only adult groups. After paying for the film production, sometimes only enough prints can be purchased to reach the primary audience. Wiss Hohne noted.

Glaubman felt that some companies and associations are motivated into producing films only because their competitor has a movie; often the coming of a 25th anniversary will excite such companies to glamorize themselves. Frequently these films are not effective. Glaubman maintained. The Anti-Defamation League produces films that fill a need, he said, because the League's distribution is only through rental. The audience must want to get them.

# Gives the Producers Viewpoint

Kerkow reviewed sponsored films from the producer's viewpoint. He stated that teachers have a real need for sponsored films which cover topics and areas and not economically feasible to educational film companies. He believed that producers and sponsors have realized their responsibility to education and have improved their films to the point where films are generally accepted in schools.

Kerkow listed eight steps for a producer in producing a sponsored film for school use:

- Relate sponsor's material to school needs.
- 2. See and understand in general the needs of schools.
- Share this information with clients.
- 1. Set up the budget in line with the client's desires and the type of
  - 5. Prepare the script.
- 6. Go to teachers and students with the script for suggestions.
- 7. Make the best film possible within the budget limitations.
- 8. Make an actual student check by running the workprint with a temporary sound track on a magnetic projector.

Later in this session, Charles Luminati of the Great Neck, N. Y. schools, speaking for the audiovisual coordinator in education, sounded a note of encouragement. The quality and content of sponsored films has greatly improved, he stated. Teachers are being consulted more and more, he added, and industry and education are coming closer together.

The problem of scheduling sponsored films still exists. Luminati said. At the beginning of each year, the sponsored films needed by



HUMAN RELATIONS "And So They Grou"

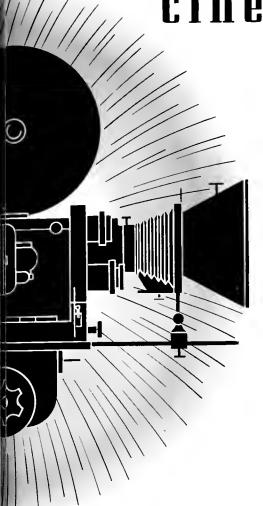


NATIONAL SECURITY "Guard Against Sabotage"



SALES PROMOTION "There's Color In Your Life"

cinema-VISION



• "For all that you hear about the miracles of wide screen, 3D and other means of projecting motion pictures to capture audience attention, the fact remains that it is the content of the film, the interest of the story and the ability of the producer who brings it to the screen that determines its worth to the sponsor and to the audience which gives its time to the viewing. We call it cinema-VISION, the art of putting your story into memorable pictures and sound. The art of seeing that the Best of your message is clearly understood and acted upon regardless of the

See these new



And So They Grow Play Schools Association Are You Slipping? Southern Railway System Children With Nephrosis Charles Pfizer & Co. Guard Against Sabotage United States Coast Guard Slate Quarry - Engineered For Oil Esso Standard Oil Co. There's Color In Your Life Beojamin Moore & Co. Three To Make Ready Institute for Crippled and Disabled

CAMPUS FILM Productions





14 EAST 53rd STREET, NEW YORK 22, N. Y.

mechanical dimension

on the screen".

# FILMS FOR SCHOOLS:

his teachers are carefully studied and ordered months in advance. Luminati also noted that showing a company's products was not objectionable if natural to the story of the film, but he definitely did not use films heralding the superiority of one sponsor's product over others.

Marjorie Fuller of the Stamford. Conn., Public Library explained the library's function in the community. Stamford has some 500 films, of which about one-third are sponsored. The library works closely with a large number of groups such as P.T.A.'s, social agencies, recreation leaders. In borrowing films from companies for less than a year, the library has to have a print for at least a month. A regular film catalog is published and monthly listings are sent to the mailing list.

Two round-table discussions on the classroom and the community followed the general meeting.

In another session of the conference, Dr. Louis S. Goodman of Pan-American Airways described training work at P.A.A. In two and a half years, Pan American has produced 12 motion pictures, seven sound slide films and 72 recordings. Including equipment for all locations, the total program has cost \$650,000 to date.

In the area of reservations, the purpose of the training program is to cut the time to book a passenger from 35 minutes down to three minutes. One of the principal training features deals with attitude and service around which all of Pan American's operations revolve.

Dr. Goodman showed three films as a cross-section of his work. The first was a three-minute subject. Dial S for Service. A man is shown in a phone booth calling Pan American to make a reservation. Almost wordlessly he waits while the clerk to make his reservation. The EFLA audience was impressed by the humorous approach to training and the point impact of the film.

A two minute film showed the proper way to talk to the customer at the counter. This film is repeated 10 times in the class. Dr. Goodman explained that it was sometimes difficult to get the film used properly in P.A.A.'s locations around the world.

The third film, Flight Happy, made by Henry Strauss Co., Inc., was designed for a titude improvement. This picture shows how a flight crew can handle a disgruntled passenger and change him into a friend of the airline.

# SERVICE HONORS TO THESE JAM HANDY VETERANS



Three key members of The Jam Handy Organization are pictured above with Jamison Handy, president (extreme left), just after receiving awards for 25 years of service. From left to right are Mr. Handy: Eldon Anderson, manager of slidefilm stages: Everett Schafer, vice-president: and Leroy Conway, film editor, shown at Detroit ceremony.



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# Three Honored for 25 Years' Service at Handy Organization

\* Silver watches were awarded in January to three men who reached the 25th rung of the success ladder at The Jam Handy Organization. Inc. Presented by Jamison Handy, president, at the annual meeting of the organization, the 25-year-service awards went to Everett Schafer, vice-president, Leroy Conway, film editor, and Eldon Anderson, manager of slidefilm stages.

All three started at the bottom of the ladder in 1929 when the company headquarters were in Chicago. Rising with the organization as it established larger headquarters in Detroit, they moved up to key posts.

Everett Schafer has spent his entire business career with The Jam Handy Organization. Starting as assistant librarian in the slidefilm department, he advanced to slidefilm project supervisor and later assistant contact man. He successively became writer for motion pictures and slidefilms, contact man and account executive. In 1947, he was appointed vice-president in charge of service operations, his present position.

Leroy Conway and Eldon Anderson both began as company mailboys. Later Conway worked in the motion picture library. He was a motion picture project head before assuming his present post as film cutter. Anderson was a production supervisor in the slidefilm department before his recent appointment as manager of slidefilm stages.

# Continental Can to Spansor Promotional Film on Retailing

• The Continental Can Company has appointed Transfilm Incorporated to produce a 15-minute color animated motion picture as part of its continuing program to promote the sale of canned foods at the retail level. The film, designed for presentation at conventions and meetings of canners and retailers, will be ready April 1, and will depict ways in which canned foods can be advertised and promoted.

### The Film in Education

• "We face the new load in education with inadequate tools and a very great lag between professional knowledge and professional practice. . . . The educational film is one of the few known possibilities to help significantly in meeting the new load . . . the film appears to be indispensible in the tasks ahead."

—Dr. David D. Henry, recentlynamed president of the University

of Illinois.

# BOLOR LIBRING SPERIOR LIBRING SEPSIZE UNION SEPSIZE UNION

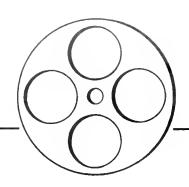
Don't by-pass that big color job for lack of lighting equipment or large scale lighting experience. We have specially-designed, high output, quick-rig, lightweight equipment, created for today's tremendous color motion picture interiors. We are a most complete and always dependable source. Regardless of budget limitation or size, our all-inclusive contract service can help you solve that lighting problem! Lights—Generators—Grip Equipment—Cables—Boxes—Accessories, in quantity.

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# Picture People

APPOINTMENTS AND ACTIVITIES OF PEOPLE IN PRODUCTION

# John T. Dunphy Appointed Sound Masters Director of TV

• John T. Dunphy has been appointed director of television at Sound Masters, Inc., New York. This is in the nature of a homecoming for Mr. Dunphy who was associated with Sound Masters as a screen writer and director before joining the agency ranks a little over seven years ago.

Mr. Dunphy comes to Sound Masters from the Kudner Agency's tv copy department. Previously, he was with Benton and Bowles.

During World War II, Mr. Dunphy saw service with a U.S. Navy motion picture unit and made documentary and training films all over the world.

# John Sutherland Co-Authors Novel of Great Indian Chief

• John Sutherland, Hollywood producer of films for business, is coauthor of "The Valiant." an epic novel based on the history of the Nez Perce Indian tribe and its almost legendary chief. Joseph. The book will be published by Pantheon Books this spring under the imprint of Jason Press.

Sutherland's collaborator on the book was Sigman Byrd, newspaperman on the staff of the Houston, Texas, Chronicle.

The famous Indian is given the fictitious name of Joel in the novel. The story is one of adventure and tragedy, telling of the stand of the great Nez Perce warrior against the armed might of the United States.

Sutherland earlier collaborated with Commander Harvey Haislip on the original story of Flight Command for Metro Goldwyn Mayer. "The Valiant" is being agented for a motion picture version.

# NBC Film Division Names Five in Staff Advancements

• H. Weller Keever, former Central sales supervisor for the National Broadcasting Company Film Division, has been appointed sales manager, Ted Sisson, division director, announced recently.

Following his own promotion. Keever announced the sales force promotions of: Leonard C. Warager, from supervisor to sales manager of the Eastern sales force in New York; Dan Curtis, from acting supervisor to sales manager of the Central sales force in Chicago, and Clifford Ogden, from supervisor to

sales manager of the Western sales force in Hollywood.

Jay Smolin, advertising and promotion manager, announced that Curtiss C. James, formerly with Murphy & Lang, Dayton, Ohio, has joined the sales promotion staff as a presentation writer.

Keever joined NBC as a Film Division salesman in 1951. He was named supervisor of the Central sales force in March, 1953, shortly after the division was established as a major NBC operating segment.

# If the Client Won't Relax Try This on Your Projector

★ Its green eye staring and dimming, staring and dimming, its tone rising and falling, rising and falling, an electronic machine for inducing hypnosis is the newest experiment utilizing the persuasive powers of andio-visual stimuli.

Invented by Neil Satter, Chicago electronics and production engineer, the new instrument is being considered as an aid to medicine and dentistry. It has been tested as a relief in childbirth at a Chicago hospital. The inventor experimented on his wife with the machine and its sight-sound suggestion reportedly impressed upon her a diet which caused her to lose 11 pounds.

Satter's electronic hypnotiser is an automatic device which synchronizes a green projector light and a sound tone with the optical, auditory and respiratory responses of the subject.

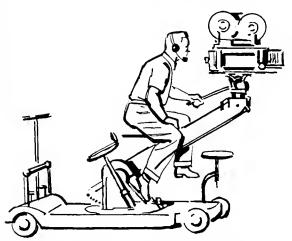
Relaxing in an easy chair, the subject looks into the small green light projector atop the electronic housing. Wearing a telephonic headset, the subject listens to sound tones. As he looks and listens, the green light's intensity decreases with his inhaling and increases with his exhaling. The tone volume accompanies this breathing rhythm, up and down.

To start the process, the audiovisual machine is set for approximately 20 cycles of stimuli a minute—to equate normal breathing. Gradually, the rate diminishes to around 12 cycles. Without rational effort the subject adjusts his breathing rate to the machine's a-y cycles.

The subject's breathing slows and relaxation overtakes him. No verbal "go to sleep" is used but in 15 or 25 minutes the subject is placidly available for suggestions. These may be autosuggestions or suggestion given directly by microphone. The doctor or dentist can tell the subject what to think before the electronic comfort begins or he can speak into the subject's mind via the mike when the machine has completed its a-v hypnosis.

# There's a DUPONT negative film

# for every shooting assignment



Whether you're shooting on the lot or distant location...street scene, ball park or convention hall...day or night...kinescope or TV commercial, there's a Du Pont negative taking film to meet your specific needs. For top-quality results on every job, pick one of the dependable films listed below.

**TYPE 904 B**—"Superior" 1... a 35-mm. panchromatic film recommended for general exterior and process backgrounds where lighting is ample. Has very fine grain, normal contrast, wide latitude. Gives excellent rendition of landscape greens.

**TYPE 926 B**—"Superior" 2 . . . a 35-mm. panchromatic all-purpose stock for exterior and interior production work. Has fine grain, medium speed, wide latitude . . . ideal for use in high- or low-key lighting. Widely used for filming

TYPE 927 B—"Superior" 3...a 35-mm. panchromatic film for interior and exterior shooting where limited illumination levels prevail. High speed facilitates use of reduced apertures when increased depth of focus is required. Holds halation from lights to minimum and is excellent for night work.

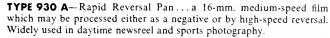
audience-participation TV shows.

TYPE 824 A AND B-35- and 16mm. for kinescope recording. Low contrast, blue sensitivity and fine grain make it ideal for use as a

negative in photographing images on TV monitor tubes.

**TYPE 901 A—** "Superior" 2... an all-purpose 16-mm. panchromatic film for interior and exterior use. Combines fine grain with speed and wide latitude. May be processed as a negative or by reversal.

**TYPE 914 A**—Panchromatic...a fine grain 16-mm. film with wide latitude for interior and exterior work. May be reversal-processed with excellent results.



**TYPE 931 A**—a 16-mm. high-speed panchromatic film designed for combination of highest taking speed and very rapid processing as a negative or by reversal. Produces remarkable results in night and incandescent photography for sports and newsreels.

FASTAX HIGH-SPEED TYPE 931—designed for top performance in high-speed motion-picture photography. Available through Wollensak Optical Company, Rochester, New York.

Leading cameramen all over the world prefer Du Pont films for both motion-picture and television cinematography. For any type of subject, under any kind of illumination, there's a dependable Du Pont negative to do the job. The Du Pont Company. Photo Products Dept., Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Montreal.



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# For Processing by Reversal

TYPE	Daylight	Incandescent	Daylight	Incandescent
904 B	25	20	-	_
926 B	80	64	_	_
927 B	125	100	_	_
901 A	40	32	64-125	50-100
914 A	32	25	40-64	25-40
930 A	50	40	64-80	50-64
931 A	80	64	125-160	100-125



SPECIFY DU PONT MOTION

000

PICTURE FILM

BETTER THINGS FOR BETTER LIVING ... THROUGH CHEMISTRY

A STORFLYRY in an office in which I once worked, agumented her annual income from her stenographic labors by some lifteen hundred dollars a year, by winning newspaper contests. Lasked her how she managed to produce so consistently. "It's simple", she explained, "I find out who the judges are and I write my answer to please them."

The current epidemic of awards for everything, from the distinguished Nobel prizes to the spinious Fashion Academy awards, seem about to strike the business film industry. I, for one, deplore it. I see few, it any benefits to be derived from it, and much possible harm. It will indoubtedly encourage the creation of pictures that will please judges rather than serve their sponsors, resulting in dissatisfaction on the part of the sponsors and dislavor for the medium. Undeserved publicity for those who have a part in the production of award-winning pictures, may deceive other potential sponsors in underwriting other unsatisfactory pictures, with still more discredit for the medium.

Before producers—or sponsors—fall for the alline of film awards, they should ponder the effects of the many awards that are given for advertisements. Has a single one of them ever contributed a single thing to the advancement of the techniques or craft of ad-making? I know of none! I know no serious practitioner of advertising—and I know and have known many—who pay any attention to them. The advertising craftsman is far more concerned with creating ads that work for his client rather than for his own vain glory.

We in the film business should be actuated by the spirit of Demosthesnes, who, in a debate with his rival orator, Aeschenes, said, You make them say, 'How well he speaks!' I make them say, 'Let us march against Philip!' 'In the creation of pictures we do out clients a disservice if we make pictures for them which prompt people to say, "What a clever picture!" But we serve out clients well when the films we turn out make the specialized audiences for whom they are intended say, "That idea makes sense! I will do what the film says!"

The audience for whom it is intended is the only competent judge of the effectiveness of any film, and the best award any picture can win is not a plaque or an engraved certificate, but the favorable response of that audience!

- L. Mercer Linnersco

Fin KIND OF FIRM that we believe in most is the film which shows real people as they really are, which speaks the words they really speak. We need a new definition for this kind of film because the word "documentary" has come to mean too many different things to different people. It might be a film which costs very little—or a great deal—to produce.

# **Producers Credo**

AS LEADING FILM MAKERS VIEW TODAY'S CHALLENGES

TONITATIO FROM PAGE THIRTY-FOURT

\$ \$ \$

but it will show things as they really happen.

To make this kind of film is more difficult, sometimes, than to squeeze it within the confines of a pre-digested script. It can, however, come a little closer to the truth, and truth is what we like to think we are dealing with in this business — in government or international information — in advertising, training or sales films — in films on public affairs for television.

The uses of films are just as many as the uses of truth. Until a comparatively short time ago, the reporter had only pencil and paper for tools. Loday he has versatile cameras, wireless microphones and recording tapes. As former journalists, we are proud to participate in this enlargement of our ability to perceive and understand the world around us.

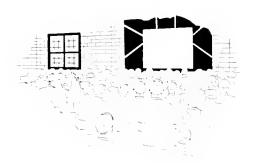
Alfred ButterfieldThomas II. Wolf

I Believe that we, who have chosen the creation, development, production and distribution of the audio-visual medium as it applies to Education. Religion and Business, have what might be termed—A Sacred Trust.

The motivation and developing of people is mighty important to our way of life. This can only be attained through rapid and thoroughly understandable communication. In our medium only is this completely possible. Therefore, as we progress, our industry must strive to improve our techniques in the art of creative writing and the pictorial portrayal of what is written.

The greatest compensation anyone can receive from our business is the warm feeling of the audience when they see their story, or a story of interest to them, come to life. I believe it is a great business with a tremendous future, because we are doing something which helps others.

- Dick Westen



THERE HAS BILLS a great deal of material written concerning the relationship between a clicint and producer. When great nations get together, there is a small group of unheralded and unknown people whose responsibility is the translation of ideas through the medium of communication known as languages. Through this exercise of talent and ability comes comprehension. I believe herein lies an analogy.

We frequently think of ourselves as creators, when in reality we are interpreters. It certainly has been within the experience of the writer that every time a producer attempts to tell the client how to run his business, how to conduct his training program, what his sales policy should be, there is trouble ahead. Likewise, when a client attempts to tell a competent motion picture producer how to interpret this material, i.e. how to produce a motion picture, the results are far from perfect.

Therefore, we, as producers, should conceive of our responsibility as one of an interpreter, translating the ideas and policies of a client through our medium. If we lubilithis responsibility, the result can only be a clearer understanding and comprehension of those ideas or policies.

-Larry Sherwood

I BITHAL that every business must have a code—a set of rules by which to live and serve. I believe that every producer of motion pictures has an unequaled opportunity to serve his country, his community, his fellowman and himself. I believe that a successful policy must be practical, workable, easily understood and completely fair to both client and producer.

I believe that every producer should enjoy a modest profit—in fact he *must* if he is to survive and continue to serve. If the producer is persuaded to give an *opinion* regarding cost at the outset, his opinion can be no more than an intelligent "guess." If he is called upon to quote a firm price at this stage, he must "guess" high enough to assure a modest profit. If he "guesses" too high, he is unfair to the sponsor—if too low, he is unfair to himself, "Guessing" serves neither sponsor nor producer.

I believe that a producer of medical and scientific films can best serve and prosper by operating on a policy of cost plus a fixed mark-up—against a top figure—with all services and materials itemized and priced in advance. He should render an itemized account on that basis at regular intervals so that the sponsor can pace the work—know exactly what has been accomplished at any stage of the work and exactly what it has cost.

- Merein H. LuRue, Sr.



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American-Radiator
& Standard Sanitary Corp.
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& Telegraph Co.
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Cudahy Packing Co.
Gulf Oil Corp.
Lever Bros. Co.
Liggett & Myers Tobacco Co.
Manchester Oil Ref. Ltd., England

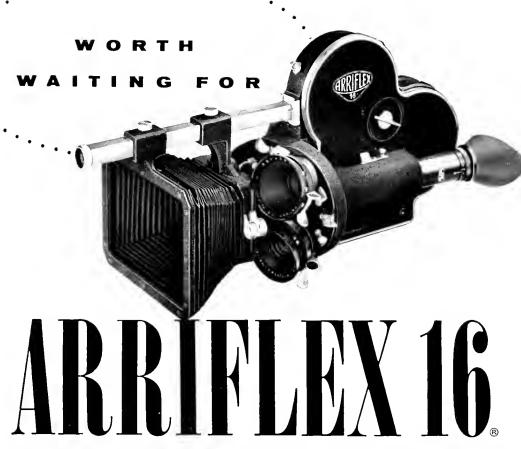
Nash-Kelvinator Corp,
Pabst Brewing Company
Phillips Petroleum Co.
Protestant Radio Commission
Remington Rand, Inc.
R. J. Reynolds Tobacco Co.
F & M Schaefer Brewing Co.

Sterling Drug, Inc.
United Coffee Growers of Brazil
United States Air Force
United States Arms
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MOTION PICTURES FOR INDUSTRY EDUCATION AND TELEVISION

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# The World's Outstanding 16mm Camera

Because it has so much more to affer, the Arriflex 16 has become the most wanted 16mm camera in the field. The demand has been greater than the supply from the very beginning... and for the best reasons in the world:

- The Arriflex 16 is the anly 16mm comera with a mirror-reflex shutter for continuous thru-the-lens focusing and viewing—even during actual shoating. There is no beam-splitting and no light loss; no parallax and no need for extra finders.
- It is equipped with registration pin assuring absolute frame registration and rock-steady pictures.
- A built-in electric motor drive permits uninterrupted filming—no need to stop and wind a spring.
- By employing a diverging turret, 3 lenses from

extreme wide-angle to 300mm telephata can be simultaneausly maunted—without physical or optical interference.

There are a host of other feotures that equip the Arriflex 16 for every passible type af professional filming: Footage and Frome Counters—Tachometer—Detachable Matte Box—400 ft. Accessory Magazine, etc. Its extreme compactness and light weight lanly  $7 \frac{1}{2}$  lbs. with Matte Box1 makes it also ideally suited for hand-held shooting.

The quality, performance, and exclusive features of the Arriflex 16 have created a great demand far this camera. To assure earliest possible delivery, we strongly urge you to place your arder now. And even though there is some delay, remember . . . the Arriflex 16 is warth waiting for.

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For complete information concerning Arriflex 16mm and 35mm cameros, and Arri film lab equipment, write to

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### Bibliography of A-V Aids Available to Management

• A revised, up-to-date edition of the reference publication, "Annotated Bibliography of Audio-Visual Aids for Management Development Programs," has been specially compiled for the Fourth Utility Management Workshop and the Sixth Industrial Research Conference. These meetings of corporation executives will be held in May and June at Columbia University's Arden House, Harriman, New York.

The new bibliography follows an extensive study of new educational films, filmstrips and recordings, It contains data and comments on 111 different items and is subdivided into sections on: management development programs, the executive's job, industrial engineering and management, selection and placement, training methods, management communication, reading improvement, public speaking, public relations, labor relations, human relations, and leadership, personal psychology, mental health, business philosophy, social problems, supervisor and foreman training. It consists of 16 double-column pages, 81/2 x 11 inches, bound in paper cover.

The bibliography is available from Research Service. 353 West 57th St., New York 19, New York, It is priced at \$2.50 a copy.

# Harvey Steinberg Appointed A-V Director at Illinais Tech

• Harvey S. Steinberg has been appointed director of visual aids at Illinois Institute of Technology, Chicago.

Steinberg is a graduate of the Institute of Design at Illinois Tech and holds a degree as a bachelor of science in photography. Steinberg attended the University of Illinois before transferring to the Institute. He is a member of the Biological Platographic Association and the Chicago Film council.

# Audia-Master Corp. Releases 40 Sides af Music, Effects

 As an additional service to subscribers to their B-G Library of Mood and Bridge Music, Audio-Master Corp., 17 East 45th St., New York 17, has just released 40 sides of music.

The new musical selections contain production numbers, dramatic openings and closings and unusual commercial and industrial sound effects.

With the addition of these new tunes, the B-G Library now offers over 500 diversified tunes, varied in scope from bizarre, interplanetary themes and exotic Oriental melodies to subtle enchantments.

Story and Screenplay

by

Bruce Henry

# Studio:

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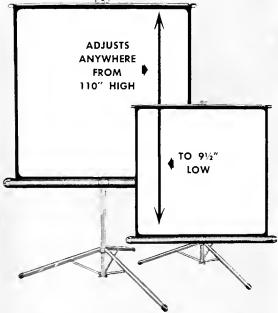
# Summer Workshop: Lac Court Oreilles Stone Lake, Wiscons: Stone Lake 2551

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# DARK or LIGHT

# RADIANT has the right screen

Hundreds of users of projection equipment have solved their lighting problem—by adopting one of these great Radiant screens. These new developments in reflective surfaces are ready to help you, too!



# For darkened rooms

# New RADIANT "Educator" with full height adjustment

For smoller rooms or auditoriums . . . with or without platform or stage, the Rodiant Educator can be quickly set up for perfect visibility. A touch of the toe and the extra sturdy tripod legs fly open. The 70" model adjusts from only  $9\frac{1}{2}$ " from the floor to a height of 110'' . . . and is easily adjustable to square sizes for slides, rectangular sizes for movies. Fully guaranteed for 10 years.

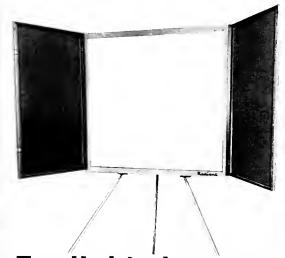
### Brighter, More Brilliant Pictures, Too!

The "EDUCATOR" leatures Radiant's new, improved "perma-White" Processed Vyna-Flect glass beaded fabric to guarantee the most perfect picture projection possible. And this Vyna-Flect is mildew-proof, flame-proof and washable.



# RADIANT Projection Screens

RADIANT MANUFACTURING CORP. • 1232 S. TALMAN • CHICAGO 8



# For lighted rooms

# New RADIANT "Classroom" with full 90° viewing angle

Projecting in lighted rooms is no longer a problem. The advanced design of the Radiant "Classroom" Screen has proven its ability to show hright, clear pictures under normal artificial or daytime lighting conditions. Doubles the efficiency of visual aid programs . . . eliminates the need for costly room darkening equipment in most cases. The screen surface is unbreakable.

Brilliant, clear pictures which can be seen throughout a full 90 viewing angle permits every viewer to see a sharp, clear picture from his seat.

picture from his seat.

Ask for demonstration to determine whether Radiont "Classroom" can solve your lighted room problems.

FREE! Send Coupon Today for detailed specifications on these two outstanding Radiant Projection Screens Illustrated, descriptive circulars and price lists will be sent without obligation.

1225 S. Yes, I w	ant to get i	i <mark>cago 8, III</mark> ull story of	the two re	emarkable n ''Classroom''	
Name _					
Address					
City			Zone	State _	

# Canadian Pacific's Films Reach Wide Audience in U.S.

• Nearly 20 million Americans in the past 10 months have viewed the Canadian scene from the comfort of their living rooms through the medium of Canadian Parific Railway sound and color films screened 309 times over television ontlets in 53 cities of the United States. This is the estimate of the CPR based on multiplying by three the number of sets reported in the territory covered.

At the same time, the films were brought to an increasing number of Canadian viewers due to the extension of Canadian tv stations to all parts of the Dominion. There were 85 showings in Canada during 1951.

A favorite with both American and Canadian viewers is Canadian Pattern, produced for the Canadian Pacific by Associated Screen News, Ltd. Conceived as a new kind of travel film, it weaves the scenic beauty, the industrial and urban development of Canada into a design for holiday living. It reveals the tremendous strides Canada has made in its development since the end of World War H, also featuring beauty spots for Canadian vacations.

Other film subjects highlight golf, fishing, trail riding and other sports in the Canadian Rockies: skiing in Quebec and the Rockies: sport fishing in Quebec and Ontario, cruising the Great Lakes, British Columbia coastal waters to Vancouver Island, Alaska and the Yukon, and down the scenic St. Lawrence and Atlantic by Empress liner from Montreal to Liverpool.

The seaside playgrounds of Nova Scotia and New Brunswick are given attention in Canada's East Coast Playground, another popular subject listed in Canadian Pacific's catalogue of films offered in color with sound or silent versions.

### Wilding Picture Productions, Inc. Makes 103rd Film for Alcoa

 Coinciding with the telecasts of the Ed Murrow See It Now show on CBS on January 18, Wilding Picture Productions, Inc., had delivered its 103rd commercial for the Aluminum Company of America, sponsor of the show.

Wilding's records show that the studio's crews have rounded out an even quarter-of-a-million miles of travel in connection with photography for these commercials. Shot in practically every section of the United States, the commercials have been written by the television staff of Fuller & Smith & Ross, Inc., agency for Alcoa, William McCague heads the operation for Alcoa.



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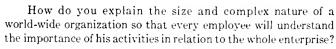


studio:

Photographic and sound



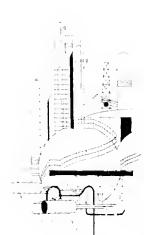
# A BIG PICTURE FOR A BIG JOB



That is the job which was undertaken in the production of "On Stream" for Socony-Vacuum Oil Company and its affiliates, General Petroleum Corporation, Magnolia Petroleum Company and others throughout the world. To secure the material for this film, camera crews traveled more than a quarter-million miles to record the myriad activities of a company whose products are marketed in practically every free country of the civilized world.

Now, after more than two years in production, the completed feature-length color picture is ready to assume its function of helping to build a firm basis of understanding among the 67,000 men and women in the family of the Flying Red Horse.

We are proud that Socony-Vacuum, through its Film Consultant and Executive Producer, John J. Hennessy, selected us to produce what will undoubtedly rank as one of the most important industrial films of 1955. Possibly you, too, can utilize the services of an organization which knows how to apply the techniques of the "big" picture to a big job. Let's discuss it.



# CATE & MGLONE

films for industry • 1521 crossroads of the world • hollywood 28, calif.



# Marvin Camras Wins Scatt Award far Mag Recording Inventions

 Marvin Camras, magnetic recording inventor, was presented the John Scott award for scientific achievement, January 31, at the Ilotel Statler, New York City.

Camras. 38, senior physicist at the Armour Research Foundation of the Illinois Institute of Technology, Chicago, received the \$1,000 award for his discoveries in magnetic recording which helped skyrocket an \$30 million annual industry.

His extensive inventions currently are used in radio broadcasting, stereophonic and motion pictures, home entertainment, office dictation, memory units for high speed electronic computers, instrumentation, guided missiles. As a result of Camias' investigations. Armour Research Foundation owns or controls more than 250 magnetic recording patents in many countries.

The 138-year-old award, an honor bestowed on Thomas Edison, Orville Wright and Madame Currie, was presented at the winter meeting of the American Institute of Electrical Engineers,

## Cammittee Calling Entries far 1955 Safety Film Cantest

• Preparations for the 1955 safety film contest are under way with February 28 set as the deadline for entries of films and slidefilms.

The National Committee on Films for Safety has announced that awards will be made for selected motion pictures, theatrical and non-theatrical (16mm), dealing with safety in four categories—occupational, home, traffic and transportation and general. Separate awards will be made for sound slidefilms.

Bronze plaques will be awarded to top winners. Award of Merit certificates will be given to other films for reasons of subject treatment, production excellence and or unusual contribution to contest objectives. At the discretion of the judges, awards may be given separately for "Instruction-teaching" and for "Inspirational" purpose films. No charge is made for contest entries or for awards to sponsors. The films must have been produced or released in 1954.

Entries will only be accepted for those films which are delivered all charges prepaid to Wm, Englander, Secretary, National Committee on Films for Safety, 5th fl., 425 N, Michigan Avenue, Chicago 11, Ill, Films will be returned via railway express collect as soon as possible after final judging in April.

# What Brilliance! What Volume! What a Show! No Wonder...

# it's the RCA PORTO-ARC 16 mm PROJECTOR!

Industry, business and education can now show 16 mm films at their very best in company or school auditoriums ...in tents at road shows or fairs in rural areas, and to big outdoor gatherings. RCA's Porto-Arc 16 mm Projector operating at 30 amps delivers 1600 lumens, providing brilliant images on 20 ft. screens. When operating at 10 amps, the 750 lumen output gives theatre-type pictures on screens up to 15 ft. wide—and one set of carbons is good for over two hours.

The powerful amplifier, especially designed for 16 mm reproduction of speech and music at high levels with the best sound quality, provides all the output needed for a wide choice of speaker setups...this rugged and completely portable projector and all accessories are contained in 5 easy-to-carry cases. It can be set up or taken down in five minutes. Has the top quality workmanship, "thread-easy" film path and dependable mechanism of the famous RCA "400" projector. Send the coupon below for complete details today.



Audio-Visual Products

# RADIO CORPORATION of AMERICA

Engineering Products Division, Camden, N. J.
In Canada: RCA VICTOR Company Limited, Montreal

	me complete information on the RCA line of "400" and mm Projectors.
NAME	TITLE

# FIFTH ANNUAL BOSTON FILM FESTIVAL

Sponsored by the Film Council of Greater Boston

May 11, 1955

Sheraton Plaza Hotel, Boston

Deadline for Entries: April 1

CATEGORIES: Adult Education (human relations, international affairs, mental health, etc.); The Arts (arts and crafts, the dance, music, recreation, etc.); Classroom; Industry (public relations, safety, training, travel); Religion (Catholic, Protestant, Jewish).

AWARDS: Members of the festival audience will select by ballot first and second award films in each classification. All other films will receive awards of merit. Awards will be presented to both sponsor and producer.

Entry: Prints for consideration should be sent between March 1 and April 1 to the Council Secretary: Mrs. Muriel C. Javelin. Boston Public Library. Boston Mass. Contact Mrs. Javelin for an entry blank. No charge for entries, but entrant must pay transportation costs. With each film submit: name of film: length. sponsor and producer full names: category: date of production (no re-releases): name, address of individual in charge of festival entries.

# THIRD ANNUAL COLUMBUS FILM FESTIVAL

Sponsored by The Film Council of Greater Columbus in Association with The Columbus Public Library

May 14, 1955

Columbus Public Library, Columbus, Ohio Deadline for Entries: March 15

### FESTIVAL CATEGORIES

Business & Industry: Job Application: Sales Promotion: Employer-Employee Relations: Public Relations: Safety.

Travel: American; Foreign.

Informational-Educational: Children's Films— Primary, Intermediate, Junior High, Senior High, Geography and History: Science: Miscellaneous.

Health, Mental Health, Medicine Today: Hygiene: Mental Health: Current Developments in Medicine.

Cultural Arts Their Contributions: Literature in Film—Biographical, Fictional: Art—Sculpture, Painting, Home Art Hobbies: Music— Instructional, Entertainment: Foreign Films: Theatre Arts—Play Production, etc.

Religion & Ethics.

ENTRY: Films must be in required categories, produced during 1953-54-55. Do not send filmsentered before, Entries should be accompanied by 3x5 cards (for the preview committee) noting; color or black white; running time; brief summary of film's content. Films will be judged by teachers and other professional people, Entrant must pay roundtrip postage, Contact D. F. Prugh, Film Council of Greater Columbus, Columbus Public Library, 96 S. Grant Ave., Columbus 15, Ohio.

# Annual Award Competitions for Films and Visual Aids

\* \* \*

THIRD ANNUAL AWARDS COMPETITION FOR THE BEST VISUALS IN SELLING AND SALES TRAINING

Co-Sponsored by the National Visual Presentation Assn., Inc. and the New York Sales Executives Club

April 12, 1955

Hotel Roosevelt, New York

Deadline for Entries: March 4

CLASSIFICATIONS: Motion Pictures: Films and Slides (excluding motion pictures): Visual Presentations Other Than Films (binders, flip charts, flannel boards, etc.)—Three awards for each classification.

Categories: Direct Sales (presentation accompanied by salesman and directed to the prospect): Sales Training (visual used for training company, dealer and distributor salesmen or manufacturer's representatives to sell the product)—Awards in each category.

AWARDS: Winner in each class will be invited to make his presentation before the Sales Executives Club. Basis for judging: Direct Sales—The degree to which the visual does an effective selling job on type of prospect to whom it is directed: Sales Training—The degree to which the visual aids in achieving the stated training objective.

Entry: Fee of \$10.00 per entry—\$5.00 each additional entry. Fee must accompany each entry. Deadline for receipt of visual presentation entered—March 16, 1955. Write to National Visual Presentation Assn., 135 East 11th St. (rm. 1207), New York City 17, N. Y.

# 1955 FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation Valley Forge, Pennsylvania

Closing Date for Entries: November 1, 1955

CATEGORIES: All 1955 productions which contribute to an understanding of the American way of life.

AWARDS: A distinguished jury of prominent Americans selects one film for a Top Award, and others for Medals of Honor, Awards will be announced February 22, 1956.

ENTRY: Entry blanks are available from the Freedoms Foundation, Valley Forge, Pa.

• The California Training Directors Association has announced that it will not sponsor the California Business Film Festival in 1955. There is a possibility the festival will be resumed next year, the announcement has disclosed.

# EIGHTH ANNUAL CLEVELAND FILM FESTIVAL

Sponsored by the Cleveland Film Council June 21-22, 1955

Hotel Carter, Cleveland, Obio

Deadline for Entries: April 1

Festival Chairman: David G, Adam. manager film. tv. and radio dept., Fuller & Smith & Ross, Inc., 1501 Euclid Ave., Cleveland 15.

General Screening Chairman: Miss Marietta B. Darsie, coordinator, asy education, Cleveland Heights Bd. of Education, 1749 Lee Road, Cleveland Heights 18, Ohio.

# CATEGORIES AND CHARMEN

Arts & Crapts: Russell Hehr, assistant, fine arts div., Cleveland Public Library, 325 Superior, NE, Cleveland 14.

Experimental: Edward B. Henning, assistant curator, educational dept., Cleveland Museum of Art. Box 1972, University Center Station, Cleveland 6.

Gardening: Miss Viola Briner, Cleveland Garden Center, 11190 E. Blyd., Cleveland 6.

Health, Child Training and Mental Health: Edwin Kregenow, directing supervisor of Health Education, Cleveland Bd. of Education, E. 6th and Rockwell, Cleveland 11.

Human Relations and Religion: Earl S. Kalp. Cleveland Round Table. NCCJ. 686 Union Commerce Bldg., 925 Euclid Ave., Cleveland 11.

Industrial and General Safety: Charles Bell. Aluminum Company of America, 2210 Harvard Ave., Cleveland 5.

Industrial Relationss R. C. Wentz, General Electric Co., Lamp Div., dept. 207, Nela Park, Cleveland 12.

Industrial Research: Dale Cannon, director, supervisory development, White Sewing Machine Co., 11770 Berea Rd., Cleveland 1.

International: Miss Helen Kavan, Council on World Affairs, Society for Savings Bldg., Public Square, Cleveland 13.

Medical and Varsing: Miss Theresa G. Kieselbach, instructor, Public Health Nursing, City Hospital, 3395 Valentine Ave., Cleveland 9.

Music: George Smith, Severance Hall, 11001 Euclid Ave., Cleveland 6.

Public Relations: Shelly McMillion, director of public relations and advertising, Jack & Heintz, Inc., 17600 Broadway, Cleveland.

Sales Training: Richard F. Reynolds, manager. Cinecraft Productions, Inc., 2515 Franklin Blyd., Cleveland 13.

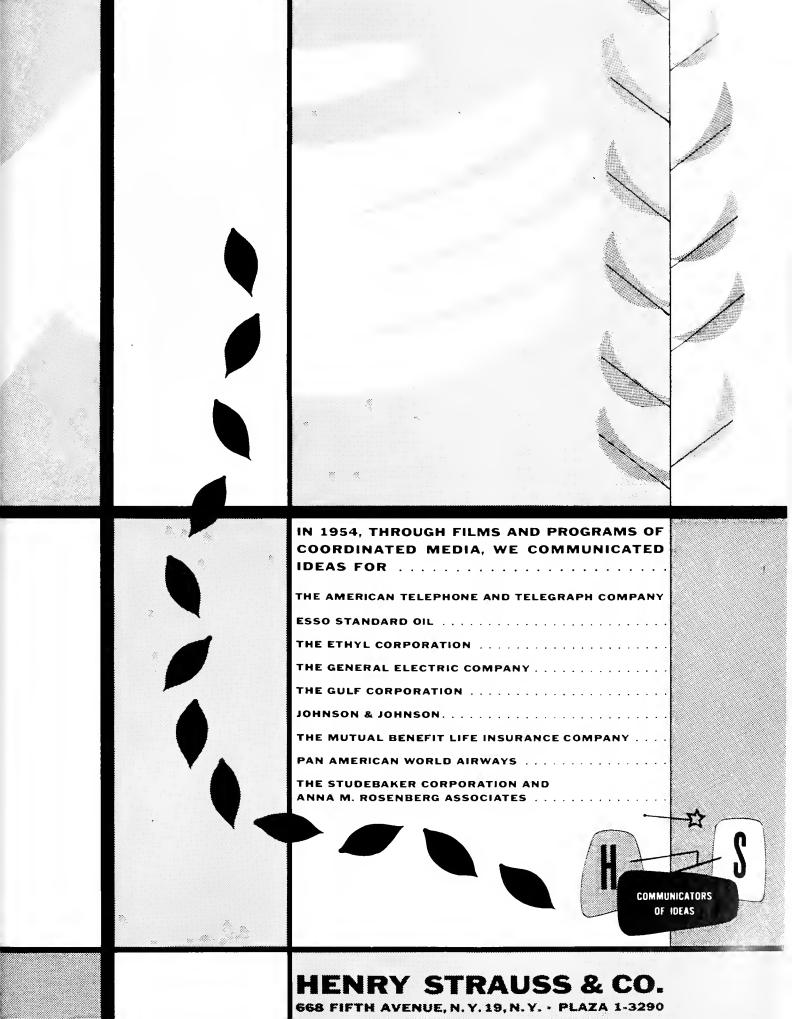
Teaching and Classroom:

Elementary Grades—Louis J. Burger, director, Lower School, Claythorne at Brantley Rd., Cleveland 22.

Secondary and College—Mrs. Richard W. Heckelman, head audio-visual aids dept., Western Reserve University, 10940 Enclid Ave., Cleveland 6.

Travel: William Reynolds, information mgr., The Ohio Bell Telephone Co., 750 Huron Rd., Cleveland 15.

(CONTINUED ON PAGE SEVENTY-FOUR)





# Fish & Wildlife Service Aids Sponsor in Marketing Film

• Production of a new educational film on shrimp was arranged recently by The Peelers Company. New Orleans and the Fish and Wildlife Service, Department of the Interior.

The Peelers Company, manufacturers of automatic shrimp peeling and deveining machinery, will finance the film which will be in sound and color and have a running time of 13 or 14 minutes.

Tentatively titled Shrimp Tips from New Orleans, this motion pieture will have a New Orleans locale and will emphasize shrimp recipes that are characteristic of that part of the country. It will contain information for the housewife and home economist and all purchasers of shrimp, including institutional users.

The new film will not duplicate any of the material shown in Shrimp Please, an earlier FWS release depicting Gulf of Mexico shrimping operations, canning, breading, drying and freezing processes and methods of preparation, Shrimp Please stimulated so much interest and requests for additional information, a follow-up film seemed warranted.

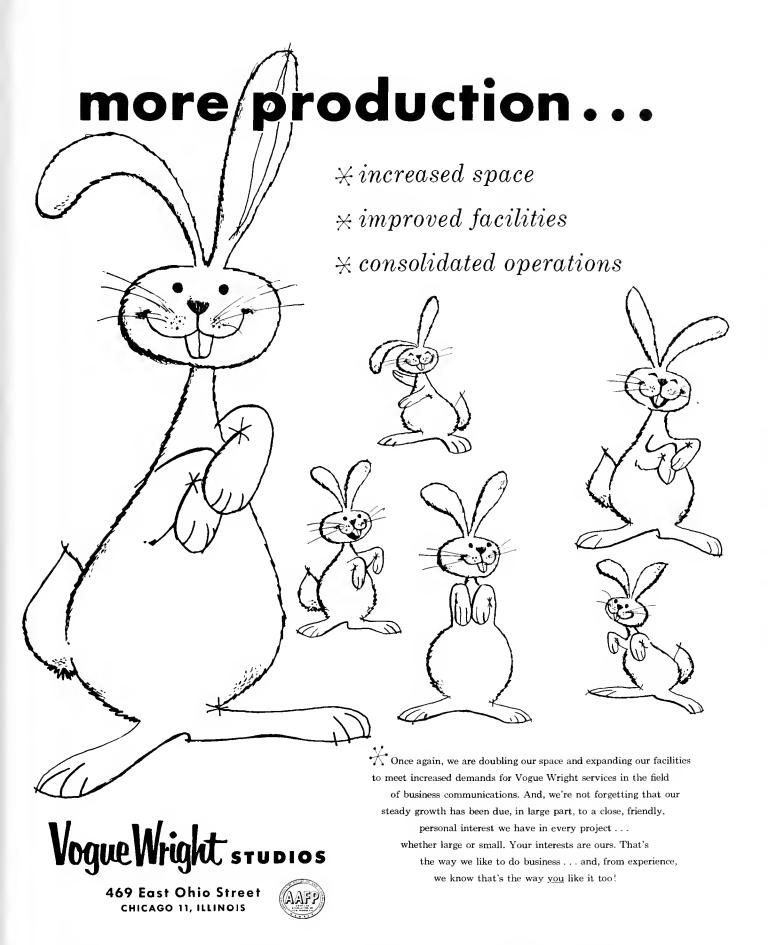
Elliott A. Macklow, of the Service's Division of Commercial Fisheries, will supervise the production. Almost a year will be required to complete the film for distribution. The service will distribute the film through some 65 film libraries without charge, It will also be available for television use.

Information on other films in the commercial fishery series may be obtained by requesting Leaflet 255. Fishery Motion Pictures, from the Fish and Wildlife Service, Department of the Interior, Washington 25, D.C.

# Equipment Time Sales Plan Offered by Bell & Howell Ca.

• Business, civic and charitable organizations, schools and churches can now buy Bell & Howell Company sound projectors and tape recorders on a new deferred payment plan. Under the new plan, organizations are advised that they can use their sight and sound equipment in fund raising projects to help pay for the equipment.

Under the plan as offered by Bell & Howell special representatives, equipment is delivered upon a down payment of 10% with the balance to be paid in 10 monthly installments over a period of 12 months. For the convenience of schools, payments can be omitted during the summer months.



motion pictures • slide films • television • conventions • training aids

# AMERICAN ASSOCIATION OF FIRM PRODUCERS, INC.

Offices: 722 Ridge Road, Wilmette, Ill.
Officeas: Mercer Francisco (Francisco Films),
president: James Kellock (Wilding Picture
Productions, Inc.), vice president: Lawrence
Mominee (Atlas Film Corporation), treasurer;
James Holmes (Vogue-Wright Studios), secretary, Address communications c/o Recording
Secretary: Jane Ware, 722 Ridge Rd., Wilmette,

Perrose: By mutual cooperation to educate business, government and education to the advantages and values of industrial, business and educational films and other andio-visual aids: to foster and promote continued ethical relationships in all matters between producers and their clients.

ANNI M. MEETING: February 25, 1955. Edgewater Beach Hotel, Chicago, Ill.

# FILM PRODUCERS ASSOCIATION OF NEW YORK

Officers: 39 Broadway, New York City 6, N.Y. Officers: David I, Pincus (Caravel Films, Inc.), president: Walter Lowendahl (Transfilm Inc.), vice president: Leslie M, Roush (Leslie Roush Productions, Inc.), secretary: Edward J, Lamm (Pathescope Company of America, Inc.), treasurer, Directors—David I, Pincus, Walter Lowendahl, Leslie M, Roush, Edward J, Lamm, Peter J, Mooney (Andio Productions Inc.), Ralph Cohn (Screen Gems, Inc.), Herbert Kerkow (Herbert Kerkow, Inc.).

Purpose: Meeting once a month, this organization works to—advance the non-theatrical motion picture production industry in all its branches: to establish and maintain a high standard of ethics among producers and between producers and clients: to distribute accurate information in regard to the production of and improvement in techniques: to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

# Nontheatrical Motion Picture Producers Association

Office: 124 South Beverly Drive, Beverly Hills, California.

OFFICERS: Carl Dudley (President, Dudley Pictures Corp.), president: David Lurie (Raphael G. Wolff Studios, Inc.), vice president: Carl Swanstrom (Centaur Studios), treasurer: Perry King (Polaris Pictures), secretary.

# ASSOCIATION OF CINEMA LABORATORIES

Office (of the Secretary): Byron Roudabush, 1226 Wisconsin Ave., N.W., Washington 7, D.C.

Officers: Neal Keehn (The Calvin Co.), president: Russell Holslag (Precision Laboratories), vice president: Byron Roudabush (Byron, Inc.), secretary: George W. Colburn (Geo. W. Colburn Laboratory, Inc.), treasurer.

PURPOSI: The development of uniform methods and practices.

# National Organizations in the Audio-Visual Field

Business, Professional and Consumer Groups with Audio-Visual Interests

NATIONAL ALDIO-VISUAL ASSOCIATION, INC. OLFICE: 2540 Eastwood Ave., Evanston, Ill. Officers: Jack E. Lewis (Lewis Film Service), president; Alan B. Twyman (Twyman Films), first vice-president; Ainslie R. Davis (Davis A-V Co.), second vice-president: Carroll M. Hadden (Hadden Films, Inc.), chairman of the board: Francis J. Didier (Delta Visual Service), secretary: William W. Birchfield (Alabama Photo Supply), treasurer: Directors-at-large—Ray Swank (Swank Motion Pictures, Inc.): Jerome W. Kintner (Photo & Sound Co.), Executive vice-president—Don White.

MEMBERSHIP: NAVA is a trade association of audio-visual equipment dealers, service agencies, commercial film libraries and suppliers to school, church, industrial and community users of these materials and equipment. An advisory membership consists of producers of classroom and religious materials and principal audio-visual equipment and accessory manufacturers.

NATIONAL CONVENTION AND TRADE SHOW: July 23-27 at the Sherman Hotel, Chicago, Guests admitted by registration fee.

# FILM COUNCIL OF AMERICA

Office: 600 Davis Street, Evanston, III, Telephone: DAvis 3-7272.

Officers: Dr. Paul A. Wagner, president: Directors -- R. J. Bingham (President, Association Films, Inc.), chairman: Dr. William S. Carlson (President, State University of N. Y.). vice-chairman: Eddie Albert (film producer. actor), secretary: William H. Garvey, Jr. (President. Society for Visual Education). treasurer: Richard B. Scalock (Librarian, Kansas City Public Library), member-at-large; Mrs. Oscar A. Ahlgren (Past President, General Federation of Women's Clubs); Dr. John T. Caldwell (President, U. of Arkansas): Louis de Rochemont (Louis de Rochemont Associates): Roy Disney (President, Walt Disney Productions): David C. Fulton (Office of Public Relations, International Bank for Reconstruction and Development): Mrs. Franklin D. Roosevelt: Dr. John Slawson (Executive Vice-President, American Jewish Committee): Dr. Frank Stanton (President, Columbia Broadcasting System, Inc.).

PURPOSE: To promote the use of non-theatrical films primarily on the adult education level. The FUV is a non-profit educational organization which works with film producers, sponsors, distributors, national organizations, local film councils and community program planners.

AMERICAN FILM ASSEMBLY: April 4-8, 1955, Waldorf-Astoria, New York, Includes film showings in numerous categories, conferences and trade show.

### INDUSTRIAL AUDIO-VISUAL ASSOCIATION

Office (of the Secretary): Don Steinke, Dow Chemical Co., Building 500, Midland, Mich.

Orbiters: Joseph Schieferly (Standard Oil Company, N.J.), president: Fred Beach (Remington Rand), first vice-president: William Cox (Santa Fe Railway), second vice-president: John Hawkinson (Illinois Central Railroad), treasurer: Don Steinke (Dow Chemical Co.), secretary.

Perrose: To study all means of audio-visual communications including creation, production, appreciation, use and distribution: to promote better standards and equipment and to establish a high concept of ethics in the relations of members with associated interests.

ANNUAL NATIONAL MEETING: April 26, 27, 28, Hotel Lowry, St. Paul, Minn. (members only),

# FILMS STEERING COMMUTTEE OF THE Association of National Advertisers, Inc. Films Group

Office: 285 Madison Ave., New York 17, N.Y. Officers: Paul West. president; Lowell Mc-Elroy. vice-president. films committee liaison, Membership: John Flory (Eastman Kodak Co.). Chr.; Leo Beebe (Ford Motor Co.): Gordon Biggar (Shell Oil Co.): Eyre Branch (Standard Oil Co.): John Dostal (RCA Victor Div., RCA): Harold F. Driscoll (Bell & Howell Co.): John Ford (General Motors Corp.): William Hazel (Standard Brands. Inc.): Thomas W. Hope (Eastman Kodak); J. W. King (American Can Co.): W. H. Pratt, Jr. (American Telephone & Telegraph Co.): William Sawyer (Johnson & Johnson); Virgil Simpson (E. l. du Pont de Nemours & Co.).

Purpose: The Committee initiates and executes projects which will provide the 250 Film Group members with cost, technical, distribution and other information about business films and related audio-visual materials. The organization has just completed and made public "The Dollars and Sense of Business Films"—a volume of confidential data on film costs and methods.

# SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

Office: 55 West 42nd St., New York 36, N.Y. Officers: Dr. John G. Frayne (Engineering Mgr., Westrex Corp., president; Barton Kreuzer (Radio Corp. of America), executive vice-president; Axel G. Jensen (Bell Telephone Laboratories), engineering vice-president; Norwood L. Simmons (Eastman Kodak Company), editorial vice-president; Byron Roudabush (Byron, Inc.), convention vice-president; Edward S. Seeley (Altee Service), secretary; George W. Colburn (Geo, W. Colburn Laboratory, Inc.), treasurer, Boyce Nemec, executive secretary.

PURPOSE: The Society works toward the improvement, along technical lines, of film production and exhibition, television and equipment and film manufacture, Published reports, standards and specifications are made available through the Society and derive from the work of various committees. (Cont'd on Page 62)



# MEDICAL ALDIO-VISUAL INSTITUTE of the

Association of American Medical Colleges

Office: 185 N. Wabash Avenue, Chicago 1.

Officers: J. Edwin Foster, Ed.D. (Director, MAVI), chairman; David S. Ruhe, M.D. (Head Dept. A-V Education, U. of Kansas), vice chairman; Miss Helaine S. Levin (Film Librarian, ADA), secretary-treasurer.

MEMBERSHIP: Medical, dental, health and allied agencies.

PURPOSE: To exchange information regarding programs of the member organizations; to discover, collect, disseminate and exchange descriptive and evaluative information on audiovisual media as related to their application to education in the medical and allied sciences.

Annual Conference: Held during the Vational Audio-Visual Association Convention in Chicago.

# Educational Groups

CATHOLIC AUDIO VISUAL EDUCATORS ASSN. ADDRESS: Box 618, Church Street P.O., New York S. N.Y.

Officers: Leo J. McCormick, Ph.D., president, Michael Mullen, C.M., vice-president.

ANNUAL CONVENTION: CAVE is coordinating its

# NATIONAL A-V ORGANIZATIONS

ICONTINUED FROM PRECEDING PAGE SIXTY) Iourth annual convention with the National Catholic Educational Association national convention. April 12-15 in Atlantic City, Audio-visual firms may exhibit at this joint convention, No registration fees are required but CAVE is appealing for contributions from asy firms to establish a sinking fund for its operations.

# DEPARTMENT OF ALDIO-VISUAL INSTRUCTION NATIONAL EDUCATION ASSOCIATION

Office: 1201 16th St., N.W., Washington 6, D.C., Address: J. J. McPherson, Executive Secretary, Purpose: The largest affiliation of school users of audio-visual materials and an official department of the National Education Association, National Convention to be held April 13-22 at Hotel Biltmore in Los Angeles.

# Educational Film Library Association, Inc.

OFFICE: 315 E. 16th Street, New York 17, N.Y. OFFICERS: Emily S. Jones, executive secretary; Mary L. Allison, evaluation editor.

MEMBERSHIP: (constituent)—469 nonprofit educational institutions: (service)—19 commercial organizations and interested individuals: 4 international members—government agencies, film groups of other countries: 33 submemberships, 66 personal memberships.

Ptripose: To encourage and improve the production distribution and utilization of educational films. EFLA conducts a film evaluation service.

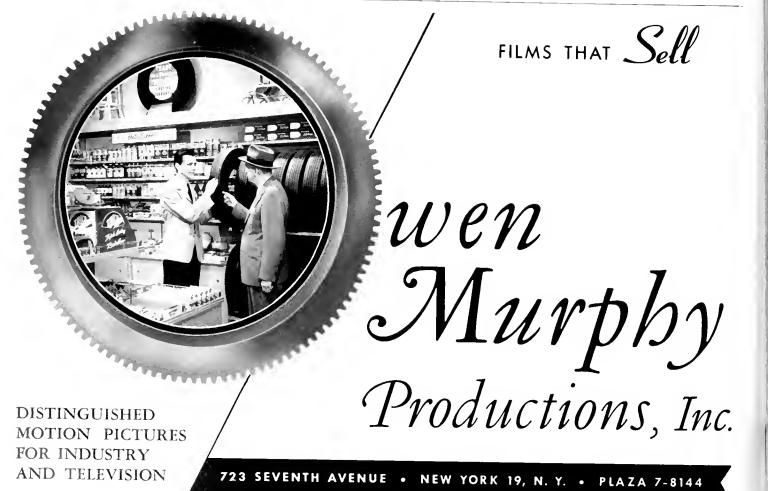
# Association of Motion Picture Producers and Laboratories of Canada

Office: 2000 Northcliffe Avenue, Montreal 28, Quebec, Canada,

Officers: Pierre Harwood (Omega Productions, Inc.), president; Graeme Fraser (Crawley Films Ltd.), vice president, Directors—G. J. Keeley (Rapid Grip & Batten Ltd.), Harry Gutkin (Phillips-Gutkin & Associates Ltd.), Lew Parry (Parry Films Ltd.), R. J. Jarvis (Frontier Films Ltd.), W. J. Singleton (Associated Screen News Ltd.), Donald M. McClymont, executive secretary-treasurer (140 Wellington St., Ottawa, Ontario).

MEMBERSHIP: Canadian firms, partnerships, and corporations engaged in motion picture production or laboratory work.

PURPOSE: To promote and conserve the common interest of those engaged in the motion picture industry in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical or television release and in all laboratory processing: to correct abuses: secure freedom from unjust and unlawful exactions: encourage cooperation in the industry and with other associations.



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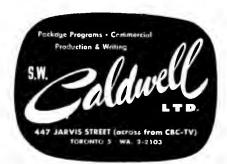
color service co., inc. 115 W. 45th ST., NEW YORK, N. Y. Our staff of color technicians are at your disposal for consultation to discuss your special problems—Let us hear from you!

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# CIO Unions Increase Use of Audio-Visual Techniques President Walter Reuther Tells National Convention

ACTIVE FILM DIVISION SERVES NATIONWIDE CLIENTELE

★ CIO unions are making increased use of audio-visual techniques to present current issues to their members, according to CIO President Walter P. Reuther's report to the recent CIO convention.

Two major distribution projects conducted by the CIO's Film Division are outlined in the report. In cooperation with the Political Action Committee of the CIO. the Film Division distributed 30 prints of the new film, You Can Win Elections, produced by Roosevelt University. This film stresses the importance of citizen participation in ward and precinct work and outlines the jobs that must be done to get out the vote.

### Concerned with These Issues

The Film Division also publicized the new Canadian Film Board picture, The Shop Steward. A number of previews throughout the country were arranged and, as a result of this and other promotion, many CIO groups have bought or rented the film which examines the handling of grievances.

"ClO use of films in the past year has reflected general national concern with international issues and civil liberties." said George Guernsey. ClO associate director in charge of education. in commenting on Reuther's report. "We have added a number of outstanding 16mm documentaries on these subjects, made by the UN and other documentary film makers, and they have heen widely used at union meetings, classes and conferences. Our films on day-to-day union problems have also continued in demand."

# Used in Teaching Sessions

The past year showed an increasing use of films as part of carefully planned teaching sessions led by CIO staff people, according to Guernsey: "One education director built a two-hour session for full-time union organizers and servicing staff around the film How to Conduct a Discussion. After showing the film, he handed out a list of the main points, the group discussed them fully, then saw the film again.

"Another staff person reported particular interest in Freedom to Read when he asked the head of the city's public library to attend the showing at a local union conference. Her contribution to the discussion which followed the film not

only pointed up its implications locally but also encouraged cooperation between the library and union groups on future programs."

Such use of films is common at many schools and conferences run by national CIO and by its various international unions. All groups using films are urged to follow them with group discussion, Guernsey said. Pamphlets, posters and discussion guides are provided to encourage this.

## Textile Film Is Popular

Bookings from teachers, colleges and community groups constituted about one-fifth of ClO film rentals. Of the labor films rented by these non-labor groups, Union at Work, a film showing the varied activities of the Textile Workers Union of America-ClO and Local 100, made by the National Film Board of Canada to show how a union is organized, have been widely used during the past year.

Twenty-five titles and 55 prints were added to the CIO Film Library last year. The library now contains 21 titles on union problems, 30 on international affairs. 24 on domestic issues. 12 on problems of discrimination. 10 on political activity, five on farm-labor cooperation, four on teaching techniques, and 29 for use as entertainment.

### Titles on Civil Liberties

To give local unions a-v materials which "deal with the problem of McCarthyism" and the Bill of Rights, the CIO has been circulating three documentaries on civil liberties. Widely used were: the Freedom House film which features the dehate between Edward R. Murrow and Senator Joseph McCarthy; Freedom to Learn, produced by the National Education Association. which shows a teacher being tried for teaching about communism; and Freedom to Read. a new film sponsored by the American Library Association, showing an attempt to censor books available from the public library.

Among other films added to the CIO library recently are World Without End. a 45-minute UNESCO documentary; School and Community, a cartoon showing their interrelationship; Farewell to Oak Street, dealing with the human costs of poor housing; Neighbors, an Academy Award short on tolerance; Mr.

(CONTINUED ON PAGE SIXTY-SIX)



Rentals Sales Service

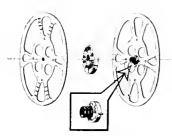
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Simply open split reel, slip in film on core, and close reel.

400	ft.	split	reel-16mm:	\$4.50
800	ft.	split	reel-16mm	6.00
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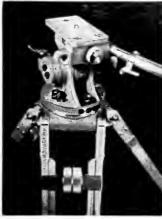
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MAURER RECORDER, Model D 16mm, rack and panel mounted, new "G" prime galvo, guaranteed perfect \$2250.0J

MOVIOLA, ULPV3S. 35mm with preview screen, picture and 3 separate sound heads, cabinet mounted on wheels . . \$22\$0.00

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Price Complete .... \$12.95 Barn Door Only ..... \$ 8.75

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### FAB CARRIES A COMPLETE STOCK Everything in new and used equipment for production, projection, processing recording, editing, editing, distribution, etc. F&B is agent for all major manufacturers . FAB OFFERS AN IRONCLAG GUARANTEE . Nothing sold "as is" Every item carries a 100% money back guarantee. \* F&B WANTS YOUR ACCOUNT . . Your credit is good at F&B You will receive top service courtesy and reliability when you dad with F&B

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### FLORMAN & BABB

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UNIONS ARE ACTIVE: (CONTINUED FROM PAGE 61)

CIO, a CIO Transport Workers film about Allan Haywood, former ClO vice president, and ICFTU #5 in which workers overseas help to solve their countries' problems (sponsored by the International Confederation of Free Trade Unions).

The ClO Film Division maintains its rental library at: (F-M) 718 Jackson Place, N. W., Washington 6, D. C. The ClO 1955 Catalog of 16mm sound films is now available free from this address.

#### David L. Arm to Direct Safety Council Industrial Dept.

• David L. Arm, dean of the school of engineering at the University of Delaware, has been appointed manager of the industrial department of the National Safety Council.

Announcing the appointment, Ned H. Dearborn, Council president. said, "The need for industrial accident prevention led to the formation of the Council, and it is still the backbone of our broader operations. The development and administration of our occupational safety services for nearly 5.000 industrial members with more than 9,000,000 employees requires outstanding leadership.

"That is why the Council is fortunate to obtain the services of a man so eminently qualified, both in technical knowledge and the ability to put it into practical action, to head its activities in the industrial safety field.

Mr. Arm became dean of the school of engineering at the University of Delaware in 1916 after extensive teaching and administrative experience at three other colleges. He has served as consultant for a number of industrial organizations and for the U.S. Navy. He was selected as the first engineering college administrative officer to participate in the "Year of Industry" program of duPont.

#### Atlas Busy on TV Spots

♦ Atlas Film Corporation, Chicago, is busy with television commercials: Three directors, Al Bradish, Lou Marlowe and Louis Wilder, are filming ty spots for such clients as J. I. Case Company. Miller High Life and Consolidated Cosmetics. Inc. Guild director Marlowe has been assigned to the Consolidated Cosmetics project, brought to Atlas lov Frank Duggan Advertising, The Miller High Life spots are via Mathisson and Associates of Milwaukee, Wisconsin.

"Filmed by
Information
Productions,
Inc."

This company, founded three and a half years ago, today films more documentaries for television than any other producer in the United States.

We wish to take this opportunity to thank the following clients, whose faith in us—evidenced by repeat business—has made this possible: COLUMBIA BROADCASTING SYSTEM
CRUSADE FOR FREEDOM
FORD FOUNDATION TV-RADIO WORKSHOP
OMNIBUS

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MARINE STUDIOS, Marineland, Florida
REMINGTON RAND, INC.
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STATE OF NEW YORK
THRUWAY AUTHORITY-DEPARTMENT OF COMMERCE
POWER AUTHORITY-STATE COUNCIL OF PARKS

TIME, INCORPORATED
YOUNG-REPUBLICAN NATIONAL FEDERATION

We are still a small company. We intend to stay small... taking on no more production than we can plan and handle individually. We have no sales staff. One of our principal production associates will be happy to meet with you to discuss your film plans—for training, selling or informing.

Alfred Butterfield and Thomas H. Wolf

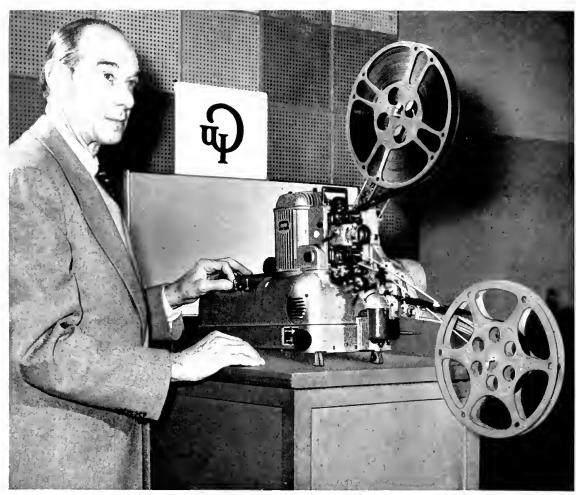
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Jack J. Funk. Projectionist, in the Wilding screening room

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Film producers require all the elements of perfect projection—smooth threading, brilliant illumination and high sound fidelity. It is important that a producer's prints are not exposed to even the slightest hazards of scratching or damage. Ampro's feather-soft aperture pressure and light sprocket shoe tension assure maximum film protection. Easy operation and outstanding performance are the two big reasons why producers—the people who really know—use Ampro 16mm Sound Projectors—Select from the great Ampro line for your motion picture requirements. Call your Ampro audio-visual dealer to arrange for a demonstration

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for 325 16mm sound
motion pictures.
Lists titles, running time
and subject synopsis.
The booklet is free of cost.



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## Cammittee Studying Award for Best SMPTE Journal Paper

• A five-man committee to select the cuthor or authors of the most outstanding paper published in the Journal of the Society of Motion Picture and Television Engineers in 1954 has been appointed by John G. Fravne, president of the Society. An award certificate will be presented to the winner at the Society's 78th semiannual convention to be held in Lake Placid, New York, October 2-7, 1955.

As in the past, the committee will lase its selection on the technical merit of the paper, its originality and breadth of interest and its excellence of presentation. In order to qualify for a Journal award, a paper must deal with some technical phase of motion picture or television engineering.

The award committee is headed by Dr. Armin J. Hill, staff physicist of the Motion Picture Research Council of Los Angeles, Dr. Hill received the Journal award last year for his paper, "A Mathematical and Experimental Foundation for Stereoscopic Photography," which appeared in the October 1953 Journal.

The other members of the committee include Carlos Elmer of the Naval Ordinance Test Station. Invokern, California, George Lewin, Chief of the Sound Branch of the Signal Corps Pictorial Center, New York, Glenn Matthews, Technical Editor of Kodak Research, Rochester, New York, and Ralph Lovell, kinescope Recording Supervisor of the National Broadcasting Company in Los Angeles.

The Society's Journal award was first presented in 1934.

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Fletcher Smith Studios, Inc. offer you one of the largest sound stages in the East, fully equipped for all types of commercial and television motion picture needs. Whether your requirements be for a single small "drape", or the most elaborate sets, our facilities are large enough to meet extensive demands. Our equipment, personnel, and reputation, as well as our long and successful history of past film making assure you of the very best professional quality available in the East.

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## Selecting the Year's Best Safety Films

by William Englander\*

**DEPRESENT ATIVES of 20 national organizations** and the armed forces will meet in Washington next month to judge some 60 safety films and select the outstanding ones of 1951.

The judges - all highly qualified in their various fields--represent the member organizations of the National Committee on Films for Safety. Realizing the important role that films play in preventing accidents, the National Committee presents awards annually to encourage higher quality and greater use of films.

#### National Committee Formed in 1945

The committee, which has been operating in its present form since 1915, is an outgrowth of the Film Safety Awards Committee formed in 1937 by the Liberty Mutual Insurance Company. This early committee began by conducting an annual film contest on traffic safety, and then. in 1913 expanded the contest to include other fields of accident prevention. One year later the National Safety Council was asked to assume responsibility for providing a secretary for the committee and to provide headquarter facilities. The committee then became a joint enterprise of all member organizations and, in 1915, the present name was adopted.

Membership in this non-profit committee is by invitation only and each co-sponsor designates its own representative as a working member. Each also assumes all expenses of its representative on committee business. There is no assessment or dues, and an operating budget is maintained from voluntary contributions.

Chairman of the committee is John B. McCullough who is Director of Technical Services. Motion Picture Association of America, Mr. Mc-Cullough started with M.P.A. some thirty years ago when it was known as the "Will Hays" office. One of his important interests in the Association is fire and accident prevention throughout the film industry.

#### Annual Awards Are a Major Activity

Major activity of the committee is the annual safety film contest. The increasing interest and growth of this annual competition is a barometer of the activity stimulated among producers. sponsors, and-most important-the film users in the fields of accident prevention.

Kick-off for the annual contest is about mid-January. Entry blanks are mailed out to some 1,400 names in our mailing list which includes film producers, large industrial firms, state publie safety officials, colleges, local safety conneils, and other groups. Wide publicity also is given the contest through safety and film publications and in various other trade journals,

Entries are invited separately for several categories, such as: occupational, home, traffic and transportation, and general fields of safety. There

Ohr, Englander has served as Secretary of the National Committee on Films for Safety since 1948. He is Director of the Film and Foster Division, National Safety Council, and nets as the Council's representative on the committee.

is no entry fee, nor is there any charge for awards which might be won. Non-theatrical motion pietimes are grouped apart from theatrical productions, while sound slidefilms have their own classifications.

#### All Screenings by Experienced Groups

A preliminary screening is held early in March, with all films reviewed over a three-day period by a sub-committee on contests acting for the entire body. These members have all served many times in judging contest safety films. They are assisted by specialists in the various specific areas of safety. This screening group writes reviews of all entries for the guidance of the final committee of judges.

About one month later the committee representatives meet in the capacity of judges. All are qualified by experience in the visual aids education field and, or fundamental interest in safety. Most of them have been on the National Committee for more than five years.

#### No Award Made Unless Film Deserving

The first day of judging is devoted to another creening of entries in each classification. Frequently this second review runs into the evening. On the second day, the judges meet for final review of the top candidates-based on recommendations from the previous day's screening.

In a time-tested effort to recognize certain basic differences of films within a classification. enough for a plaque award in a classification, the judges, at their discretion may select as winners those films produced primarily for instructional purposes and also those produced particularly for their inspirational value. If, in the judges' opinion, there is no film outstanding enough for a plaque award in a classificationnone is given. It has happened.

Theatrical productions on highway traffic safety are also eligible for the David S. Beyer Award, sponsored in the public interest by the Liberty Mutual Insurance Company.

#### Bronze Plaques to the Most Outstanding

Films chosen most outstanding are awarded handsome bronze plaques. Others-high ranking are given Award of Merit certificates for their excellence of production or other extraordinary ICONCLUBED ON THE FOLLOWING PAGE 72)

## Leo Proser says:

"Just a word of appreciation to you for the background music for our film: THE MAGIC PATHICAY. As in your previous music scores for us, your work has a distinction that contributes immeasurably to the effectiveness of our filois.

"It will be a pleasure to work with you again on our next production."

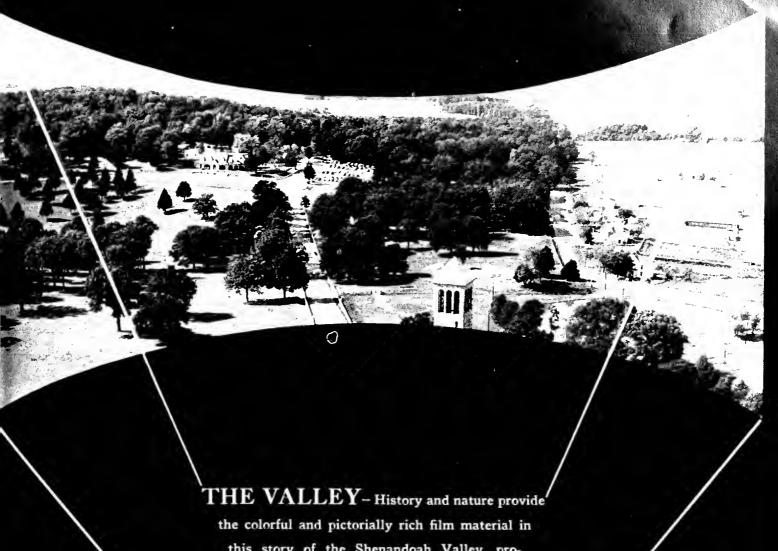
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this story of the Shenandoah Valley, produced in cooperation with Luray Caverns

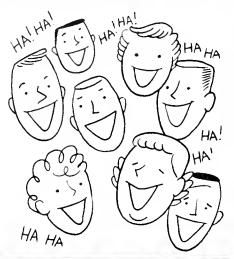
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# OR DO THEY GET



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NOW IN OUR 36th YEAR

#### REVIEWING SAFETY PICTURES:

(CONTINUED FROM PRECEDING PAGE 70)

value, Winners are given wide publicity nationally through channels of safety, through film publications and other trade journals. There has always been a great demand for the printed listings of contest entries following this publicity. Television stations, especially, make use of this service.

Formal presentation of plaques is made during the annual National Safety Congress held in Chicago during October. Winning films\* are shown during that evening's program in the grand ballroom of the Conrad Hilton Hotel.

#### Annual Entries Average More Than 60

In recent years, contest entries have averaged more than 69- with a high of 68 achieved in the 1953 Contest.

An interesting question sometimes asked is the basis upon which films are judged. The committee has checked into the subject of judging procedures with many qualified people in the film industry. There is no cut-and-dried method of evaluating films on any one subject. There are innumerable factors and combinations thereof that can definitely raise or lower a film's contest rating.

#### These Elements Figure in Judgment

However, while ratings cannot be put on a mechanical basis, there are several points by which contest values can be weighed. They include: technical accuracy, andience appeal, effectiveness of intended message, quality of photography and sound, production techniques and, of course, the extent of a film's contribution to accident prevention within its field.

Following are the co-sponsoring organizations who make up the membership of the National Committee on Films for Safety:

American Association of Motor Vehicle Administrators, American Automobile Association, American National Red Cross, American Public

EDITOR'S NOTE: Some of the recent winning films shown on this blue ribbon program in revent years were; Look Who's Briving, produced for Aetna Casualty & Surety Co. by United Productions of America; Pick Your Safety Target, produced for National Safety Council by Sarra, Inc.; A Imy In Court, produced for International Harvester by Cate & McGlone; And Then There Wire Four, produced for Socony-Vacuum Oil Co., by Roland Reed Productions; and Last Date, produced for Lumbermen's Mutual Casualty Co. by Wilding Picture Productions.

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Health Association, American Society of Safety Engineers, American Standards Association, As sociation of Casualty & Surety Companies, Association of Safety Council Executives, Automotive Salety Foundation, Inter-Industry Highway Safety Committee, International Association of Chiefs of Police, Motion Picture Association of America, National Association of Manufacturers, National Association of Automotive Mutual Insurance Companies, National Association of Mutual Casualty Companies, National Fire Protection Association, National Retail Farm Equipment Association, National Safety Council, U. S. Jr. Chamber of Commerce, U. S. Air Force, U. S. Army, U. S. Navy and the U. S. Bureau of Public Roads.

#### National TV Film Directors Name Ernest Olivieri National Chairman

★ Ernest Olivieri, film director of WNHC-TV, New Haven, has been elected acting chairman of Region One of the National Association of TV Film Directors, replacing Bill Cooper, of WJAR-TV, Providence, who founded the organization about a year ago. Mr. Olivieri has worked closely with Bill Cooper on the organizational plans of the association since its inception and is thoroughly familiar with the problems of the group.

There are now over a hundred active TV member stations in the organization, and Mr. Olivieri will serve as national chairman until a national meeting can be held which will select a chairman by majority vote.

Requests are still coming in from film distributors for active participation within the organization; and although the group does not want to make any definite policy on this until a national meeting is held, it was decided to suggest to all regional chairmen that they invite film distributors and their representatives to attend a round table discussion at the close of business at each regional meeting for an exchange of ideas and problems.

It was agreed that no sales pitches or brochure passing would be tolerated within the meeting itself, and any sales promotion activities would be confined to individuals on a voluntary basis only after the meeting has terminated. The group is seeking a meeting in New York in late fall of this year of all members on the eastern seaboard.





We're on Our Way...

You can see we've already been around some.

We're going places because the people who trust us with some of their problems are not satisfied with standing still.

We believe that, for us to get where we're going, our motion pictures, slidefilms, and other forms of business communication must reach their destinations too. They must achieve their objectives, and they must do it on time. We try to see that the trip is pleasant, but we believe in traveling light . . . the shortest, most direct way. And, as seasoned travelers, we know how to save on expenses.

Our terminal is a fully equipped studio, with complete facilities for script-to-print production of both motion pictures and slidefilms. Sound stage, recording studio, camera crews...all are ready to serve your needs.

Whatever your communication problems, and whatever your budget, we'd appreciate the opportunity of showing you how you too ean get where you want to go . . . first class,

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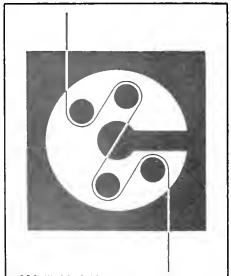
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16mm SERVICES

#### FILM AWARD COMPETITION:

(CONTINUED FROM PAGE FIFTY-SIX)

AWYRDS: Cleveland "Oscars" will be presented to the top film in each classification on the basis of weighted voting by Festival audiences.

ENTRY: Preference will be given to films released since January 1, 1954 with a running time of 30 minutes or less. Film entry blanks should be requested from specific category chairmen listed above or Wiss Warietta B. Darsie, general screening chairman. Cleveland Heights Bd. of Education, 1719 Lee Road, Cleveland Heights 18, Ohio.

Prints should not be submitted until an entry blank has been filed and instructions received. Though there is no charge for entries, organizations submitting films are expected to pay transportation charges both ways.

> Other 1955 Competitive Events on Which Entries Are Now Closed

GOLDEN REEL FILM FESTIVAL
OF THE AMERICAN FILM ASSEMBLY
Sponsored by the Film Council of America

April 4-8, 1955 Waldorf Astoria, New York City

(Film Entries Closed on January 15)

Categories: Citizenship and Government: Economics and Business: Education: Health and Hygiene: History and Biography: Human Relations: Industrial Processes: International Understanding: Literary, Musical, and Theatrical Arts: Medical Sciences (for professional audiences only): Mental Health: Natural Resources: Recreation: Religion and Ethics: Sufety: Sales and Promotion: Science: Visual Arts: Classroom Films—categories covering studies in preschool, intermediate, junior and senior high school; Experimental and Avant Garde: Caltural Unlue Shorts and Features.

AWARDS: Golden Reel Awards will be presented to entrants of award-winning films: Certificates of Acceptance will be issued to each film chosen for competition. Certificates of the Golden Reel will be presented to others involved in production, sponsorship, distribution.

Also held during five-day program will be a Film User's Workshop, Critiques, Sound Slide-film Conference, Awards Banquet, Technical Symposium of Film Specialists, and a review of the role of 16mm in American society, Further program information may be obtained from American Film Assembly, FCA, 600 Davis St., Evanston, Ill.

#### Sixtii Annual Stamford Film Festival

Sponsored by the Stamford Film Council April 15, 1955 Stamford, Connecticut

(Entries Were Closed on February 15)

Categories: Classroom (Films produced specifically for school use: primary through high school); Children's Films (non-classroom): Human Relations (in the field of interfaith and interracial): Art (painting, sculpture, art appreciation); Industrial Promotion: Child Care and

Family Living: Sports (non-instructional); Travel.

AWARDS: A First Award will be given to the film chosen as outstanding by the audience in each of the categories. Other films chosen to be shown by the Selection Committees will receive Awards of Merit.

#### NATIONAL COMMITTEE ON FILMS FOR SAFETY Annual Awards

Amidai Awarus

(Entrics Were Closed on February 28)

CATEGORIES: 16mm theatrical and non-theatrical motion pictures and slidefilms dealing with safety in four fields — Occupational, Home, Traffic and Transportation, and General.

AWARDS: Bronze plaques will be awarded to top winners. Award of Merit certificates will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to contest objectives. Awards may be given for "Instruction-teaching" and "Inspirational" purpose films. No charge is made for contest entries or awards to sponsors.

#### INTERNATIONAL FESTIVALS

FIFTH INTERNATIONAL DISPLAY OF CINEMATOGRAPHY FOR PURLICITY, INDUSTRY AND TECHNICS

(Sponsored by

the International Milan Samples Fair) Milan, Italy April 15-24

(Entry Lists Closed on February 28)

Categories: Publicity Films: advertising products: industrial and technique documentary films—showing the achievements of industry, manufacturing operations and applications.

ENTRY: Address requests for information to Dr. M. G. Franci. The Secretary General, Milan Fair, International Display of Cinematography for Publicity, etc., Ente Autonomo Fiera Milano – Via Domodossola, Milano, Italy.,

DISPLAY JURY: will consist of a film producer, two publicity technicians, a cinematography critic, one of the Milan Fair exhibitors, a private citizen, representing the public.

AWARDS: Prizes will be awarded according to film's purpose.

(OTHER OVERSEAS EVENTS ON PAGE 153)

# There's no "trick" to producing fine TYPE TITLES

It just takes the knowledge gained through years of experience . . . and the ability not only to "set type" but to interpret ideas

and convert those ideas into a typographic picture. All our craftsmen have that ability!

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"Your film 'Fallow the Leader' is the finest picture of its kind ever produced."



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" 'Flying With Arthur Godfrey,' your fourth film for Eastern, is an excellent praduction...getting a wan-derful play."



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"'Treasure Islands," produced by you, is one of three mavies most in demand...underlines the impartance of quality films to tell aur stary to a wide au-



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"...exceptionally well pleased with 'Why Take a Chance,' produced by you , a better job than any film we've ever seen."



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President NATIONAL CASH REGISTER CO.

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"Your film 'King's X' tells our story better thon any way we've ever used . reaching more people at less cost per person."



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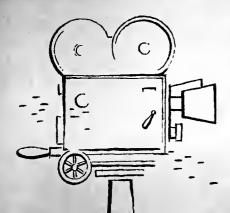
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(2) Rural roadshows
(3) Television
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The emphasis here is upon business film producer: it is coiacidental that many of these companies are among the nation's finest creators of filmed television programs and of the highest quality television commercials.

#### Provide Bulk of Industry's Films

These are the companies who create the bulk of industry's public relations, institutional, advertising, training, safety and similar motion pictures and slidefilms. In this 1955 report there are listed 183 U.S. producing companies, of whom only 21 have filed "incomplete" survey returns. A number of these "incompletes" are clearly identified with good and sufficient reasons, several of them are specialists who handled a limited clientele last year: at least one or more are new companies just formed.

In addition, the cream of Canada's studio crop is represented with specific details on 10 leading companies North of the border and only two of these were incomplete on the number of references furnished.

#### Sales Up to \$56 Million in '54

A concurrent statistical survey is one of the important industry services provided by Bt states Screen each year. This feature is in its fourth consecutive year. The 1954 gross volume of sales for the 162 "key" companies filing complete returns has been carefully estimated at \$56.081,000. This figure exceeds 1953 gross sales by more than \$6 million dollars.

Total permanent employment was also up during the past year. The 162 key companies covered in this nationwide survey were estimated to have 2.936 persons on their rolls, compared to 2.439 employed by 141 key companies in 1953. The direct comparison of actual figures reported to BUSINESS SCREEN shows 132 more people employed on a permanent basis.

#### Furnish Accurate Picture of Industry

Hundreds of studio organizations are contacted during the primary four-week period of these Business Screen surveys. Every possible company directly identified with business film production is contacted several times by mail; by personal contact from editorial bureaus in Chicago, New York and Los Angeles and, finally, by telephone and telegraph where returns are considered essential to the accuracy of the survey.

The statistical data is collected from a key number of the total listed firms. This year, more than 60 companies ranging in size from multimillion dollar operations down to one-man concerns were analysed from detailed physical reports filed by these companies. The BUSINESS SCREEN annual review is the *oaly* physical inventory of this specialized field in existence.

Once again, the business film field demonstrated its stability without a single reported instance of business failure.

### PRESENTING THE 1955 ANNUAL PRODUCTION REVIEW

## Survey of Production

THE FOURTH ANNUAL REVIEW OF PRODUCER STATISTICS AND SALES

SURVEY OF PRODUCTION IN 1951 Advance Statistical Review of the Business Film Industry in the U.S.

TEN GEOGRAPHICAL AREAS of the L.S. are covered in this fourth consecutive annual statistical survey. Basic survey figures are derived from 61 detailed physical reports filed by companies from coast-to-coast and the total estimates are based on facts about 162 "kev" companies who filed complete production listing forms. Projections used for some of these companies are most conservative and are based on low averages, not including the largest companies in their computation.

Here are the facts about business in 1951.

- Number of permanent employees on the studio rosters during 1954;
- 61 U. S. COMPANIES REPORTING: 1.306 persons were on a full-time employment basis during 1951. These employees were engaged in creative, production, processing, sales and management activities of these 61 companies. Of this number, 42 studios had personnel ranging from 5 to 35 full-time employees.

Projection: an average of 9.7 employees per studio among the remaining 101 "key" studios surveyed gives an estimated full-time employment total of 2.936 persons.

- 2. Number of *part-time* employees engaged during 1954 (not including talent):
- 50 U. S. COMPANIES REPORTING: a reduction in part-time employment was noted during the year as only 1.594 workers were hired, as compared to a reported 1.639 in 1953. The further exclusion of talent figures from these reports is cited as one reason for the lower total since this was stressed in survey requests.

PROJECTION: for the remaining 112 companies out of the 162 "kev" group, we estimate a low national average of 5 part-time workers and take into account the fact that many of these are smaller companies using a fairly large number of non-permanent technicians, etc. during the year. Total part-time employment is estimated at 2154 persons for 162 "key" 1. S. business film companies.

- The total capitalization of business and television film producers active in 1954;
- 51 U. S. COMPANES REPORTING: slightly less than \$10 million dollars was the reported capital investment of companies directly surveyed, 27 companies were capitalized at \$50,000 or over; 15 were capitalized at \$100,000 or over.

Projection: by careful calculation, based on facts about the 162 key companies, the Editorshave estimated the total capitalization of the business in excess of \$15 million dollars. Figures about several partnerships and sole owner companies are not included in this valuation nor is the total considered very significant since it is the value of capital assets and equipment which is more revealing.

- 1. The gross volume of sales (all items) for 162 U.S. business film companies.
- 59 U.S. COMPANIES REPORTING: A direct sale-total of \$37,336,000 was reported in the first 59 analytical reports filed to BUSINESS SCREEN. This included gross sales of motion picture, slidefilm, tv. commercials and other types of production during 1954, 46 of these firms had gross sales in excess of \$100,000; 26 were over \$200,000; 14 were over \$400,000 and seven exceeded \$1,000,000 in gross sales during the year. Television commercials accounted for only \$3,349,000 of the reported \$37 million total with 36 companies doing business in that field.

Projection: the most careful calculations, based on low average annual sales volume figures of studios throughout the country, show total gross sales for 1954 of 856.081.000 for only 162 "key" companies in the United States.

A further projection of "incomplete" company returns would certainly show in excess of \$60 million for better known U. S. business film producers. Recheck of individual sales reports verified increases against previous years in many areas of the country. Apparently, 1954 was a good year for most business film producers, Incidently, television film production (commercials) showed an increase of about \$1 million over last year.

(CONTINUED

CONTINUED ON THE FOLLOWING PAGE

## Production Survey:

(CONTINUED FROM THE PREVIOUS PAGE)

It should be noted, however, that gross sales figures do not take into account the direct purchases of sponsors from outside laboratories and commercial film distributors, etc.

It should be emphasized that this gross total of sales represents the major part of commercial studio operations in the U.S. An additional total of \$2,500,000 was reported from the several leading Canadian companies supplying these figures: the total Canadian sales in 1951 are estimated at about \$3,500,000 since the most active concerns are included in these returns.

An additional large volume of business film production, including motion pictures, slidefilms and other audio-visual media, is done by industrial firms themselves but these are largely low-cost operations for purely internal use. They rate high in numbers but figures would be much lower than the commercial totals revealed above.

 The value of studio physical equipment as of December 31, 1954;

58 U.S. Companies Reporting: on first returns tabulated from direct physical reports, a larger total of \$1,287,000 is given for the current value of studio physical equipment such as cameras, lab facilities, lighting equipment, generator sets, etc. Real estate and buildings were included in a few of the reports only. The total reported by the comparative first 55 companies last year was \$3,447,936.

Projection: total value in excess of \$12 million dollars is estimated for the current value of studio physical equipment. This is a low estimate based on the 162 "key" companies listed this year. Additional millions of dollars are represented in the value of real estate such as studio

property, laboratories, etc. owned by many of these concerns.

 Film consumption: dollar purchases of raw stock, including color film in 1951;

51.1. S. COMPANIES REPORTING: earliest figures tabulated from direct physical returns showed raw stock purchases totaling \$1.136,000 by only 51 of the 162 "key" companies in this broad survey. These figures do not include large amounts expended for outside lab purchases of prints but are in the main negative purchases, excepting for studios with their own laboratory facilities. Last year's total was \$1.180,735 for 59 firms.

Projection: using a low average of \$10,000 in raw stock purchases (as in previous years) for the remaining 111 "key" companies, we estimate direct raw stock purchases for the total 162 firms to be approximately \$2,536,000. Again, it should be emphasized that this does not include outside lab purchases for the many thousands of prints used last year.

7. Total 1954 expenditures for other studio materials and supplies:

43 U. S. COMPANIES REPORTING: A smaller number of firms reported on this questionnaire item which covers such physical items as new equipment purchases, film cases, cans, reels, lamps, chemicals, lumber, etc. The total reported (and this did not include some of the largest companies which had not closed their books on '51) was \$2,067,000. One very large single figure of over \$5 million was not tallied because it appeared to be far beyond ordinary industry activity and was questioned for accuracy.

Projection: a reasonable total estimate of outside material purchases by the 162 "key" com-

panies in this year's survey would be in excess of \$5 million dollars.

Does your company sell projection equipment (16mm, slidefilm, etc.)?

59 U. S. COMPANIES REPORTING: a majority of companies (33) directly answering this question said "yes": 26 of these producers said "no" on the direct sale of projection equipment. This followed several years of tradition with 1953 and 1952 returns in about the same percentage. However, a vast majority indicated that they recommend certain types of projection equipment to their clients.

PROJECTION: it is again standard practice for U. S. and Canadian producing companies to recommend projection equipment they feel is best suited to their clients' needs. A few of the larger companies also maintain projection service and repair facilities for client equipment; others have learned to work closely with established audiovisual dealers, such as members of the NAVA organization, in this field.

9. Does your company provide non-theatrical film distribution? Any other?

60 U. S. COMPANIES REPORTING: 10 producers replied in the negative on this question: a large majority do not provide non-theatrical distribution. Of the remaining 20 affirmative answers, one was qualified as "tv distribution only." In last year's returns, the same percentages prevailed with only 17 companies providing any kind of distribution service. Several producers do maintain film library operations on behalf of specific clients.

Projection: following the development of extensive specializing sponsored film distribution services, it has apparently become the custom of a majority of business film producers to recommend these facilities to their clients. Regional film exchanges, trained film handling personnel and modern equipment for film inspection, etc. now provide excellent outlets for most sponsors with a maximum of print turnover, organized promotion and more efficient delivery of requested films to the eventual audience.

The logical grouping of clients within these specializing services also provides an interchange of experience, lower total overhead costs and the development of localized exchanges so imperative to audience contact and promotion on be-

 Dollar volume of television commercial production during 1954;

59 U. S. COMPANIES REPORTING: television commercials were produced by 36 of the first 59 companies returning on this questionnaire item. Total volume in this field was growing, however, among the active firms with sales ranging from over \$1 million to the 23 companies doing over \$25,000 on ty commercials, 10 of these firms did \$90,000 or better in 1951. This activity was concentrated (CONTINLED ON PAGE ONE HUNDRED FIFTY-FOUR)



## Results Are the Goal

IN THE FIELD OF COMMUNICATIONS, the era of platitude and prophesy is past; the day of premature wreath-dropping is done. It is time for Results. Any communications implement we presume to laud must be a tool of achievement. Only with such tools will we build that which we correctly can call progress.

In this conviction, BUSINESS SCREEN will intensify its search for RESULTOOLS, BUSINESS SCREEN will continue to report new audio-visual materials, noting sources, purposes, and characteristics—conveying critical reactions for what they are worth. This magazine also will continue to keep a weather eye open for improvements in equipment and techniques.

#### We Will Emphasize Results in '55

BUSINESS Screen will not ignore the efforts of festivals and other conventional exercises in screen scrutiny, but neither will it be over-awed by them. Instead, it will emphasize pertinent evaluation: documented results of audio-visual tools doing jobs in the field.

As an organ of information, Business Screen is an active partner in the communications preliminary known as publicity. One kind of publicity is a product of premieres, festivals and contests, Business Screen does not minimize the helpful possibilities of such publicity. It does guard against the excesses of morning fame.

Business Screen has cautioned care in the selection of judges and has advised moderate, manageable programming. But even the ideally constituted jury's decision on carefully selected films is all too far from the last objective word. Beyond authoritative opinions about quality, beyond the aid to distribution, any judgment of the value of a tool prior to its job performance is a judgment of theoretical value.

#### The Precision of the Tool Counts

The artistry and craftsmanship of a-v communications tools may be improved in a contest atmosphere but this is problematical. Moreover, in the excitement of sheer artistic ego or prestige competition, the sponsors and producers may win a plaque and lose a precision tool.

In the indoctrination motion picture, for ex-(CONTINUED ON PAGE ONE HUNDRED FORTY-THREE)

#### \* \* \*

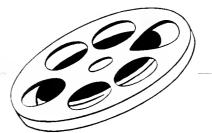
#### Acknowledgment and Dedication

★ For nearly four decades of active leadership, the entire field of visual communications has been indebted to Jamison Handy for countless contributions in times of peace and war. This wisdom of this elder statesman of our chosen field is expressed in the lines on this page. Each field in which projected visuals help mankind is expressed in his personal credo. We offer it to members of the industry as to the untold thousands of users of these media as a fitting dedication to this Fifth Annual Production Review of the business film. — OHC

## "Let There Be Light"—and Shadows

- Let the shapes of the shadows come to contribute meaning to the leadings of the light.
- Let the shapes flow in the forms of substance and of life.
- Let them be alight with lumens of vision, and pattern the paths of doing things right.
- Let the light shine through the darkness of the ignorance of those who, knowing not, now stumble. Let them see.
- Let those who now know give of their knowing to those who know not.
- Let all who care come to share . . . and throw through the air the beam of illumination to guide the goings of all who venture in ways new to their knowing.
- Let the focus of the forms give definition to the goodness of goods and evoke the inspirations of ideas in a world where want is already waning, where leisure is won . . . and, when won, may be well spent.
- Let the shadows be of service to those who serve, to show them the brighter ways of service and arc the spirit of service.
- Let the makers of more give heed to the knowers of need.
- Let the knowledge of needs now lead to the huying and selling of all that we produce, in ever enlarged use and enjoyment.
- Let the skills of the skillful be seen at their best, and at the behest of the master craftsman let the learner be led to do finely, for all, all that is fine to do.
- Let the projection of the future take on the features of progress and reflect into our stream of consciousness the unfolding of the Christian drama of the ages and the shining projectory of all we are meant for, and of all we mean to be.
- Let the knowing and understanding of others' thoughts bring unity of thinking, with our variety of viewpoints.
- Let that unity of understanding bring unison of effort.
- Let it bring united purpose . . . to bring about all that is better in our working out of our ways of work . . . and in our ways with each other.
- Let this, without ceasing, be our occupational prayer.

—Jamison Handy



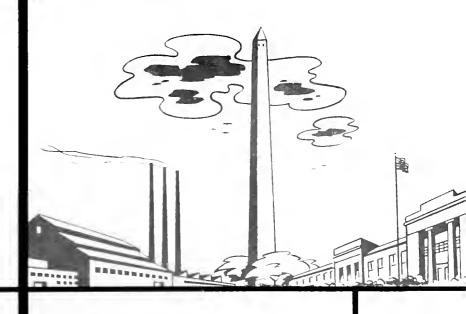


## BUSINESS SCREEN PRESENTS.



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**National** Survey of Film **Production** Resources in the U.S. and Canada



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#### Connecticut

#### KEVIN DONOVAN FILMS

208 Treat Road, Glastonbury, Connecticut Phone: MEdford 3-9331 Date of Organization: 1953

Kevin Donovan, Owner

Howard Stevens, Salesman-Coordinator

SERVICES: Motion pictures and slidefilms: public relations and industrial; 16 & 35mm. FAGILITIES: 16mm & 35mm Mitchells, 16mm Cine Kodak.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Center of Industrial America (The Ohio Edison Company): There Are the Hands (Grace-New Haven Hospital): Thomas Edison Speaks (Rework of old newsteel films for Edison Electric Institute): The Magic Reel\* (Pflueger Fishing Takle Company); Techniques of Plastic Tooling\* (Reenforced Plastics Company): Gase History of a Power Plant\* (The Ohio Power Company).

\*Now in production.

## ROLAB STUDIOS (Ralab Phota-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Connecticut Phone: Garden 6-2466 Date of Organization: 1928

Henry Roger, Owner-Director E. H. Roger, Secretary

SERVICES: Specialists in technical and scientific picture productions and photographic research and developments; time-lapse photography of slow processes with Roger Camera Timer, macro and microscopic motion pictures, photomicrography, etc. FACILITIES: Modern sound stage, recording and projection rooms, director's and dressing rooms, lounge, carpentry and instrument shops. Complete lighting equipment, six professional motion picture cameras, motor-generator for location work, tape, film, disc sound recording. Complete photo-scientific laboratory, etc.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Building the Shepaug Dam, two versions for Engineering and Public Relations (The Connecticut Light & Power Co.): Flashfold (S. Curtis & Son. Inc.): The Check (Ford Foundation TV Workshop — Omnibus); Spinochaeta Pallida (Washington D. C. producer): Human Spermatozone, growth of plant life, protoplasm, etc., 3-D camera work on human skin, etc. subcontracts with New York producers. SLIDE-FILM: Series of 17 on use of tools (Stanley Tools).

#### Massachusetts

#### \*

#### BAY STATE FILM PRODUCTIONS, INC.

35 Springfield Street, Agawam, Massachusetts Phone: Republic 4-3164

Date of Organization: 1944

Morton H. Read, President

David Doyle, V. P. (Sales)

Eugene N. Bunting, V. P. (Production)

Milton L. Levy, T.P. (Television)

Harold O. Stanton, V. P. (Distribution)

Merrill K. Sweetman, Account Executive

#### BAY STATE FILM PRODUCTIONS, INC.

Branch: 80 Boylston Street, Boston, Mass. Phone: Hancock 6-8904

David Doyle, I'.P., in charge

SERVICES: Commercial and television motion pictures and slidefilms. Service available to other producers in fields of animation, sound recording, printing and motion picture photography, including use of sound stage. Scotchtrack magnetic lamination process available about May 1, 1955. FACHLITIES Mitchell & Maurer cameras: lighting: portable generator; Maurer lömm multiple track recording; synchronous magnetic recording; Depue printing equipment; 16mm black and white developing; 20 technicians; art and creative staffs.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Pennywise (The American Brass Co.); Seven Steps To Safety (Rasbestos Div. of Rasbestos Manhattan, Inc.); To See-To Think—To Act Electronically (Electronic Corp. of America); Massachivetts Holiday (Massachivetts Dept. of Commerce); The Big Difference (Bird & Son, Inc.); Turiet Lathe (Jones & Lamson Machine Company); Caution, Eyes At Work (American Optical Company); ToyTime U. S. A. (Hassenheld Brothers); Reddy To The Rescue (General Electric Co.); Without Fear Or Favor (Massachivetts Foundation). TV COMMERCIALS: 131 commercials produced in 1954.



#### MARTIN BOVEY FILMS

115 High Street, Chelmsford, Massachusetts

Phone: Glenview 2-9755 Date of Organization: 1949

Martin Boyev, President

Martin Boyev, Jr., Vice President

SERVICES: Production from script to screen. Specialize in documentary, travel, sport, wild life and conservation films. Subcontracting work. FACH.ITTES: Cutting room: dark room and film vault. Complete equipment—owned or available—for the production of 16mm color sound motion nictures.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Boston: Gity Of Vesterday And Tomorrow (Convention and Visitors Bureau of the Greater Boston Chamber of Commerce). Six other films in production but not yet titled.

#### DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth Street, Boston, Massachusetts Phone: KEmnore 6-2511

Date of Organization: 1946

Joseph Rothberg, President and Treasurer

Jerry Γ. Ballantine, Vice-President

in Charge of Production

Ted Lowry, Manager Film Strip and

Television Department

Plyun E. Williams, Art Director

SERVICES: 16mm and 35mm production services and slidefilms for education, science, industry and television. FACILITIES: Complete sound studio, multichannel magnetic re-recording, editing and projection rooms, animation and art dept., creative.

RECENT PRODUCTIONS AND SPONSORS MOTION PIGITURES: The Federal Reserve Bank of Boston (The Federal Reserve Bank of Boston); Simac (Sperry Products, Inc.); Religion Can Be Practical (Christian Science Committee on Publications): United Community Services 1954 Campaign films; Model G (Pneumatic Scale Go.).

(LISTINGS CONTINUED ON FOLLOWING PAGE)

# Keys to the Effective Use of Your Most Dependable Buyer's Guide

#### LISTING STANDARDS ARE DEFINED

THE BASIC PURPOSE of this Annual Survey and of the listings on the following 30-plus pages is to turnish a *dependable*, comprehensive Buyer's Ginde to the recognized producers of motion pictures, slidefilms and other audio-visual media for business, government, trade and association groups.

In sharp contrast to the many hundreds of impressive firm names which decorate the pages of the city directories, these pages include only the listings of established firms who have willingly supplied essential details about their key personnel, facilities, date of organization and the services they believe themselves qualified to provide.

183 companies in the United States and 10 Canadian firms have complied with our own very extensive survey efforts which began in late '54 and continued through presstime on this issue. No charge or obligation of any kind was imposed on companies for listing in these pages, excepting to fulfill our minimum client reference requirements for an unqualified listing.

Only 21 U.S. firms are designated by the asterisk (\*) in the Alphabetical Index on the opposite page. This usually indicates insufficient client references furnished. For the guidance of the buyer, we asked that a minimum of five business motion pictures and or slidefilms be listed by title and sponsor. A few concerns (\*\*) were unable to comply for good reasons: they were new companies or proprietor organizations devoting themselves to fewer special projects utilizing their full resources during the past year.

While television film production has become an important part of the total activities of these specializing companies. TV commercials were not considered adequate references in themselves. Longer television films reflect interesting visual evidence for the buyer but primary interest remains in direct production for internal or external business use and in the facilities and personnel readily available to duplicate such efforts or exceed them.

Wherever possible, all branch facilities and sales offices of these organizations have been listed. In a few instances, companies maintain complete studio facilities at two or more locations as in the case of some New York, Chicago and Hollywood firms. Otherwise, most branches are sales offices

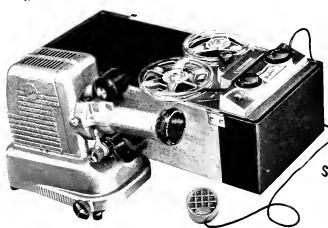
Sponsors' continuing help and the many letters and calls which have followed previous Annuals are gratefully acknowledged

## SOUND MADE TO ORDER



# **VIEWTAPE**

Vienten



A quality tape recorder ...

a perfect slide or filmstrip projector

Together, they make this an unbeatable combination. HI-FI sound and picture. Light-weight and portable. Does the job best where and when you need it. One full hour of recording at 3¾ I.P.S. on every 5" reel of tape. Smooth, simple controls, it's so easy to make your own taped story. The cool, brilliant VIEWLEX projector shows your filmstrips and slides in full color with the same high quality that makes all VIEWLEX projectors "GUARAN-TEED FOR A LIFETIME."

So versatile that you'll wonder how you ever managed without it!

Record, erase, edit, all in seconds. Played time and again, VIEWTAPE never loses its tone and quality.



INDUSTRY



SCHOOLS



CHURCHES

VISHI INC.

WRITE NOW Dept.  $^{5-5}$  for details and colorful brochure. INC. - 35-01 QUEENS BOULEVARD - LONG ISLAND CITY 1, NEW YORK



#### **DEPHOURE STUDIOS**

782 Commonwealth Ave., Boston 15, Mass.

Phone: BEacon 2-5722

Date of Organization: 1935

Joseph Dephoure, Producer & Owner

Martin Tallberg, Sales Director

Edward Gilman, Robert Kimball, Camera Dept.

(Production)

Estelle D. Davis, Executive Secretary

SERVICES: Industrial, documentary, business and public relations films; slidefilms; slides, television commercials; hot press title and processing. FA-CH.ITTES: Sound stage, 35 x 60 foot; MR lights: 35mm camera; 4 sound cameras; 5 silent cameras. 2 processing machines; 3 magnetic recorders; Maurer 6-track recorder; 16mm and 1712mm synthronous magnetic recorders; projection room, 16mm and 35mm projectors; 3 editing rooms; color and black and white printing art work; animation; script preparation.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Traffic and Cry in the Night (Westinghouse Broadcasting Company): Convention City (NBC-Sloan Foundation); other films for National Shawmut Bank, Republican State Committee, Narragansett Brewing Company.

#### MASTER MOTION PICTURE COMPANY

50 Piedmont Street, Boston 16, Massachusetts

Phone: HAncock 6-3592

Date of Organization: 1925

Maurice Master, President and Treasurer

5. Grace Master, Secretary

Irving Ross, General Manager

Richard Master, Sound

John Gostanian, Laboratory Supervisor

Allred Gross, Production Department

SERVICES: TV film commercials, 16mm and 35mm laboratory processing, filmstrips, sound recording, theatre trailers. FACILITIES: Studio. laboratories.

RECENT PRODUCTIONS AND SPONSORS TV FILM COMMERCIALS: for Chambers & Wiswell, Inc., Ingalls Miniter Co., Jerome O'Leary Agenty, John C. Dowd, Inc., Harry M. Frost Agency and others, Only 1954 Data Submitted,

#### **New World Productions**

N. W. Russo, Statler Bldg., Boston, Mass. (see complete listing in Los Angeles area)

#### WORCESTER FILM CORPORATION

131 Central Street, Worcester 8, Massachusetts Phone: 6-1203

Date of Organization: September, 1918

SERVICES: Production of motion pictures, 16mm sound color, 16mm and 35mm theatre stereo motion pictures; stills in both regular and stereo. FACILITIES: GMC power truck to generate electricity; highest quality light equipment and technique; script writers; full camera and projection equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Gout and Gouty Arthritis (Sharpe & Dohme, Inc.); Beyond the Shadow of a Doubt (Jones & Lamson Machine Co.); Open Door to Nature (Worcester Natural History Society); Mfr. of Modern Coated Abrasives and Coated Abrasive Belts (Behr-Manning Corp.).



#### ACADEMY PICTURES, INC.

588 Fifth Avenue, New York 36, NA.

Phone: PL 7-0744 (NYC)

7934 Santa Monica Blyd., Hollywood 46, Cal.

Phone: HOllywood 9-5873

Date of Organization: March, 1951

Edward L. Gershman, President

C. Moray Foutz, Vice-President

George S. Gladden, Head of Sales (NYC) Murray Fairbairn, Production Manager (NYC)

William Lightfield, Production Mgr.

(boowylloH)

William Tytla, Supervising Director (NYC) Arthur Babbitt, Supervising Director

(Hollywood)

SERVICES Producers of all types of slide films and motion pictures, in color or black and white for television and industry; live or annuation: 16mm or 35mm. FAGIEITIES a highly creative stall: over 75 artists and animators; skilled techni-

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: (Filmograph) History of the U.S. Navy Supply Corps (I'. S. Navy). SLIDIFILM The Modern Cooling System (Na tional Carbon Company). IV COMMERCIALS for Young & Rubicam (Gulf Gasoline): Benton & Bowles (Post Sugar Crisp) J. Walter Thompson Co. (Johns-Manville's Meet. The Press).



#### AFFILIATED FILM PRODUCERS, INC.

161 East 38th Street, New York 16, N. Y. Phone: MUrray Hill 6-9279 Date of Organization: 1946 Willard Van Dyke, Secretary

living Jacoby, Treasurer

SERVICES: Script to finished film. Specialties documentary and educational films. FACIL-11115: Production equipment: editing department; directors and script writers.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: American Frontier (American Petroleum Institute): A Family Affair (Mental Health Film Board); In Time of Trouble (McGraw-Hill Book Company); Toby and the Tall Corn (Omnibus): Investment in Human Progress (Ford Motor Company).



#### PAUL ALLEY PRODUCTIONS

619 West 54th Street, New York 19, N. Y. Phones: [Udson 6-2393-4]

Date of Organization: 1949

Paul Alley. President

SERVICES: Industrial; public relations; commetcial; training; television and documentary films; 16 & 35mm, color and black and white, Complete editing and production, FACILITIES, 16mm cameras; fully equipped cutting rooms; screening

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Series of Newsreels (Chrysler Corp.); Series of Travel Films (British-Irish Railways); Public Relations film (Pfeiffer Brewing Co.); Caracas, Resolution and Reality (U.S. Information Service). I ELEVISION FILMS: for Larkwood Hosiery, Sarong Girdles, Electric Furnace Man.

over a this symbol appearing over a producer's listing, indicates display adverfising accepted for publication in this issue. Please refer to it for additional and useful reference data

#### AMERICAN FILM PRODUCERS

1600 Broadway, New York 19, N. Y.

Phone: PLaza 7-5915

Date of Organization: 1946

Robert Gross, Executive Producer

Lawrence A. Glesnes, Executive Producer

Frank W. Madden, Chief of Editorial Sheldon Abromowitz, Production Control

Madeline Stolz, Office Mgr.

SERVICES: Motion pictures, 16mm and 35mm, color and black and white; and slidchlms, Specialties: industrials, sales, public relations, television, education, training, medicals, documentary and merchandising. FACILITIES: Complete production equipment including camera, lighting and sound; three 16mm and 35mm cutting rooms; shooting stage; special effects; animation; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. Counterbalance (Lincoln Laboratory, Massathusetts Institute of Fechnology); The Making of a West Pointer (United States Military Academy); Disfunction of the Temporomandibular Joint (Merck & Co., Inc. - Chemical Division); Letter to a Nurse (United States Army Nurse Corps); Harvest From the Waters and Transition (United Israel Appeal); Air Science in Iction (United States Air Force). IV COM-MERCIALS: for Crosley, Tea Council of the USA, U. S. Army, Womens Army Corps, U. S. Army Nurse Corps. Bendix and National Guard.

#### Americana Productions, Inc.

424 Madison Avenue, New York 17, Phone: PLaza 8-2740, Production Office, 680 Fifth Ave. Phone: Circle 7-1994.

(see complete listing in Indianapolis area)

#### ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York, N. Y.

Phone: CO 5-2942

Date of Organization: December, 1949

Al Stalil, President

Irwin Stahl, Vice-President

Peter Puzzo, Advertising Manager

Lony Garcia, Art Director

Les Hall, Production Supervisor

SERVICES: Production of TV animated and live commercials. Army, Navy and industrial animation hlms, multiplane animation. FACILELIES 16-35 OxBenny animation cameras and ammation stand, multiplane animation stand and optical printer, 2 NC Mitchell 35mm cameras for product photography. Small stage and editing facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Ford at Fifty (Ford Motor Co.); N.B.C. Pupper Promotion (National Broadcasting Co.); Quality Kake (Lastykake Baking Co.). TELEVISION FILMS. Roosevelt Racrical (Franklin Bruck Advertising); Chunky (Perk Advertising). Only 1954 Data Submitted.

(LISTINGS CONTINUED ON FOLLOWING F- GE)





#### AUDIO PRODUCTIONS, INC.

Film Center Building 630 Ninth Avenue, New York 36, N. Y Phone: PLaza 7 0760

Date of Organization: 1933 Frank K. Speudell, President Herman Roessle, Free President Lawrence W. Fox, Treasurer Peter J. Mooney, Secretary

#### PRODUCTE DIRECTORS

F. S. Bennetts Harold, R. Lapman Alexander Gansell II. E. Mandell Louis A. Hanousek Earl Peirce Erwin Scharf

SERVICES: Motion pictures only, all commercial categories, specialties: public relations, sales promotion, merchandising, training, medical, technical and educational motion pictures. FACIL-111FS, Both silent and sound studios; six cameras and lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; zoom stand for trick work; machine shop, extensive film and music library cleared for television.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Wire Spring Relay (American Telephone & Lelegraph Co.): Getting thead of Tomorrow (Ethyl Corp. and Oliver Tractor); Safety Precautions (Ethyl Corp.); Healthful Living (McGraw-Hill Book Co.); Before They Happen (National Board of Fire Underwriters); The Story of Sheep (Texas Co.); Petrox, Miracle of Petroleum (Texas Co.): Luxury Unlimited. The Story of Vicara (Virginia-Carolina Chemical Corp.); Local Anosthesia with Cyclaine (Sharp & Dohme): Lung Cancer (American Cancer Society and National Cancer Institute): Ether Inalgesia for Cardiac Surgery (E. R. Squibb & Sons); Continuing Series of Technical Films (U.S. Navy). TV COMMERCIALS: for N. W. Aver & Son. Benton & Bowles, Cunningham & Walsh, Dancer-Fitzgerald-Sample, Young and Rubicam.

#### BRAY STUDIOS, INC.

729 Seventh Avenue, New York 19, N. Y. Phone: Chiele 5-4582

Date of Organization: 1911

J. R. Bray, President

P. A. Bray, Fire Pres. & Production Mgr.

M. Bray, Treasurer

Max Fleischer, Production Mgr. of

Max Fleischer Div., Bray Studios, Inc.

B. D. Hess, Distribution Manager

SERVICES Industrial sales and job training motion pictures and slidefilms; training films for U.S. Armed Forces, theatrical; educational, animated cartoons and technical subjects, television films, film distribution. TACHTHTS: Studio equipment for all kinds of motion pictures and slidefilms, sound and color, animation department production crews, artists, script writers; film library.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES, Engineered Timber Construction (Timber Engineering Co. Research Alfiliate of the National Lumber Mits, Assoc.), Com-

pressibility Effects On Jet Arctaft (U.S.N.); 1 12 D Gyro Pilot in B-17 Ineraft (2 films for U. S. Air Force); Communicator's Job (U. S. Air Force); Shoran Bombing (U. S. Air Force); Reenlistment Prospects In The Navy (U. S. Navy); Here's Hockey and Family Tree (Produced in Spanish and Portuguese for the National Film Board of Canada); Ilberta Family (Produced in Spanish for the National Film Board of Ganada).

#### CALHOUN STUDIOS, INC.

266-268 Fast 78th Street, New York, N. Y.

Phone: LFhigh 5-2120

Date of Incorporation: 1951

 ${\bf Brian\_Calhoum},\ {\it Prevident}.$ 

William S. Kent, Vice-President, Exce.

Producer

Howard Kaiser, Vice-President, Charge of

Operations

Gharles P. Gennell, Sales Manager

Didi Ruber, Distribution Supervisor

SERVICES: Completely equipped and staffed for the creation, production and distribution of industrial, commercial, educational, training and entertainment motion pictures, 35mm and 16mm. black & white and color. Complete programs, slide films, sound recording and re-recording, FA-CILITIES Sound proofed, airconditioned studio, 35 x 70 feet with 25 foot ceiling. Full complement of lights. Mitchell cameras, Fearless Dolly, mike boom, tracks, large number of flats and props. Ampex and Magnasyne tape recorders, Maurer film recorder. Fairchild disc recorder, twin turn-tables. Recording studio with synchronous projection. Projection theatre, carpentry shop, make-up room, three cutting rooms, four dressing rooms, roof-garden. Camera car and equipment for location shooting. Full creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Accessores for Milady (Hamilton Standard); Mirron Youth Program (New York Daily Mirron); We Saw It Happen (United Virtraft Corporation); The Land of Time (American Friends of the Middle East); Hatti (Travelog); The Coffee Case (National Coffee Association). SEIDEFILMS: Specialty of the House (The Coffee Brewing Institute). TV GOMMERCIALS: for Community Coffee Co., Raleigh Manufacturers, Inc., American Greeting Cards Co., Northool Clothes, Care and Accent.

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#### **CAMPUS FILM PRODUCTIONS**

11 East 53rd Street, New York 22, New York Phones: PLaza 3-3280-1-2

Date of Organization: 1934

Nat Campus, Executive Producer

Ralph Schoolman, Scenario

Edward P. Hughes, Camera

Jules Krater, Editing

Arthur G. Krienke, Sound

SERVICES Motion pictures and slidefilms for business, government and welfare agencies; also various film services separately; including translations, sound tracks, finishing service for company photographed films. FACILITIES: Complete studio, on-location equipment and creative staff

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES Mate Quarry-Engineered For Oil (Esso Standard Oil Company): Ind So They Grove (Play Schools Association): By Il ay of Server (Southern Railway System): Guard Against Sabotage, Coast Guard Officer, Coast Guard Cadet

(U.S. Coast Guard); Nephrosis in Children and Children With Nephrosis (Chas. Pfizer & Co.); Panapols S. (Standard Oil Development Co.); There's Color in Your Life (Benjamin Moore & Co.); Three Lo Make Ready (Institute for Crippled & Disabled).



#### CARAVEL FILMS, INC.

730 Fifth Avenue, New York 19, N. Y. Phone: Glrele 7-6110

Date of Organization: 1921

Studio: Hempstead, Long Island
David 1, Pincus, President and Treasmer
Calhoun McKean, Five President
F. Burnham MacLeary, Live-President
Albert Z. Carr, Vive-President
Claire V. Barton, Secretary
Mauri Goldberg, Production Manager
David Kreeger, Mudio Manager
Jack Semple, Julimation Manager
Charles Moore, Manager, Still Photography

SERVICES: Sales, dealer and vocational training motion pictures; public relations, personnel relations, educational, religious films; television commercials; slidefilms, transparencies, stage presentations, field surveys. FACILLITES: Own motion picture studio at Hempstead, L. I. N. Y. headquarters have slidefilm studio, cutting and screening rooms, art, animation and optical effects departments.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: New Mobilgas Special (Socony-Vacuum Oil Co., Inc.); Your Washable Wardrobe (Westinghouse Electric Co.); Wishes on Wheels (Chrysler Corp.); Diamond Tubeless Tire and Brunswick Tubeless Tire (B. F. Goodrich Co.); Legal Bondage (Schenley); ABC Warfare Defense Ashore, High Capacity Aircraft Fueling Systems Operation and Laminating Marine Timhery (U.S. Navy Department) and others. SLIDE-FILMS: Out Where the Sales Begin (Goulds Pumps); Of Royal Lineage (U. S. Rubber Co.): A Homan's Dream Come True (Hanes Hosiery); Beltsville Supplies the Proof and Hot Water Saves Labor (National Electrical Manufacturers Assn.); Fashion Walks in Color (Phoenix Hosiery). TV COMMERCIALS: for U. S. Steel, Gillette Safety Razor, National Biscuit Co., Fab. U. S. Treasury (Savings Bond Division), Gulf Oil, Borden, Serutan, Geritol, Ehlers Collee, Grandma's Molasses, Jello, Buick, Stegmaier Beer, Bufferin, Kent Cigarettes, Minute Rice, Welsh Grape Juice Co., Packard, Stera-Kleen, American Motors, Kelvinator, Mistol and others.

#### COLEMAN PRODUCTIONS

56 West 45th Street, New York 36, N. Y. Phone: Murray Hill 7-9020 Date of Organization: 1935 Harry L. Coleman, President John Peterson, Director of Photography Donald Kerne, Editor J. Brown, Sound H. Gray, Scripts Earl L. Fulty, Saley Co-ordinator

SERVICES. Complete productions of 16mm & 35mm motion pictures in color and b&w for industry, public relations, medical profession; television and shorts. FACILITIES: Greative staff forms & 35mm cameras, recording equipment, lighting and projection and editing facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Handmacher Highlights

#### COLEMAN PRODUCTIONS: CONTINUED

(Handmacher-Vogel): Give a Boy a Break (Boys Club of New York); Legs in Fashion (duPont); Longer Life with Silicon (Dow-Corning); Approach to LaGuardia (Pan American World Airways).

#### ROBERT DAVIS ASSOCIATES, INC.

21 East 63rd Street, New York 21, New York Phone: TEmpleton 8-8410 Date of Organization: 1952 Robert F. Davis, President Wilburt E. Davis, Production William Carney, Animation Director

SERVICES: Research; writing and production of motion pictures, sound slidefilms, motion slide, animation. Specializing in sales training and public relations. FACILITIES: Motion picture production equipment, animation studio, editing and cutting room.

Mabel Henderson. Office Manager

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Passing Fancy (General Motors Corporation); Product D and Homemade Happiness (Proctor & Gamble Company). SLIDFFILMS: Selling With the Modern Touch (E. I. dnPont de Nemours & Company): The Penney Way (J. C. Penney Company).

## ₩ DEPICTO FILMS, INC.

254 West 54th Street, New York 19, N. Y. Phone: COlumbus 5-7620-24 Date of Organization: 1942 John Hans, President Charles S. Hans, Vice-President Carl V. Ragsdale, Production Manager

SERVICES: Motion pictures; sound slidefilms; filmstrips; training assistance; script writing; visualizations; presentations; television film commercials; slides; 2D and 3D; telops; vugraphs and photo-prims. FACILITIES: Studio; art; technical animation; pan-screen production; hotpress, cutting rooms, darkrooms, slide and editing departments.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Colgate Cannonade of 1955 (Filmagraph) (Colgate-Palmolive Company): Sergeant MacDuff-Salesman (Limited animation for U. S. Army Recruiting); Food Preparation and Service (U. S. Navy); How Voltage Regulators are Made (Westinghouse Electric Corporation); Black Diamonds — Closing Sequence (Blue Coal), SOUND SLIDEFILMS: Salt by International, Selling Personalities of Salt and Selling Salt in Any Form (International Salt Company); The Whiskey that Didn't Watch the Clock (Old Charter -Schenley Distillers): Operation Pay-Off, Fiberglas, (Owens Corning Fiberglas Corporation): Make More with Marfak and Extra Profits from Extra Services (The Texas Company): Formula for Leadership (None Such Mince Meat - The Borden Company); Colgate Line Treatment - 1955 (Colgate-Palmolive Company); Store Level Pre-Packaging Program (Olin Cellophane Division); Life Begins at '98 (Eagle Brand - The Borden Company): A Program for Teamwork with Industrial Product Distributors (Hewitt-Robins Company); Operation Quailty; Silver Screen 85- (Sylvania Electric Products, Inc.). Also Pan Screen Presentations for Ethyl-Corporation; Westinghouse Electric Corporation and Bureau of Advertising. TV COMMER-CIALS: for Sylvania Electric Products, Inc., General Motors Corp., Boyle-Midway, Inc., United States Air Force and Family Circle Magazine.

#### D.P.M. PRODUCTIONS, INC.

62 West 15th Street, New York 36, New York Phone MUrray Hill 2-0040 Date of Organization: 1946 Dorothy P. Maulsby, President Maurice 1, Groen, Production Manager

Ronald T. Groen, Production Manager Ronald T. Groen, Ass't, Production Mgr. Olle Comstedt, Director of Photography

SERVICES: Industrial; public relations, flower and TV motion pictures; sales promotion; travel. FACILITIES: Studios at 4 W. Stanton Ave., Baldwin (L. L.), N. V.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: How Green is Your Garden (American Agricultural Chemical Co.); Sweden's Future Artisans (Swedish National Travel Office); Denmark, Farrytale Land (Danish National Travel Office); Your Garden Next Spring (National Iulip Society); Glimpses of Colorful Portugal (Films of the Nations).

**Dudley Pictures Corporation** 

501 Madison Ave., N. Y. Phone: FLdorado 5-1076. (see complete listing in Los Angeles area)

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#### DYNAMIC FILMS, INC.

112 W. 89th Street, New York 24, New York Phone: TRalalgar 3-6221 Date of Organization: 1948 Hemry Morley, President Nathan Zucker, Chairman of the Board Lee R. Bobker, Executive Producer Lester Becker, Editorial Supervisor Al Weintraub, Radio and Transcription Mgr. Margaret Pfeifler, Film Distribution Dir., TV John Zane, Sales Manager

SERVICES: Producers of 16 and 35mm motion pictures for industry, public relations, sales training, employee relations and specialized visual presentations. TV commercials, programs and films. Also foreign language versions, editing, sound recording, photographic coverage of special events, etc. FACILITIES: Sound stages, recording studios and complete editing facilities for all 16 % 35mm motion picture production, slide films and transcriptions.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Purple Cow (Upholstery Leather Group); Million Dollar Package. Report on Customagic (Comfy Manufacturing Co.); Adjustafit (Sears, Roebuck & Co.); The Fantastic "500" (Perlect Circle Corp.); How to Retire in Fashion (Serta Mattress Co.); Your Moving Targets (Commercial Solvents Corp.); La Mas Calurosa (Firestone Tire & Rubber Co.). Political films for Democratic State Committees for New York, New Jersey and Pennsylvania. SLIDE-FILMS: for American Gas Accumulator Co., Upholstery Leather Group. TELFVISION FILMS: Bulletin For Bertie with Arthur Treacher and Arnold Stang, Let's Make Music with Oscar Brand (26), On Stage with Monty Woolley (26), Christmas Carols (13). Funny Bunnies (26), Musical Moments (26). IV COMMERCIALS: for Flec-let (Bulova Watch Co.), Young and Rubicam, Proctor & Gamble. The Blow Co., Assoc. For Retarded Children, Charles Antell, Inc., C1O-PAC.

this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Production Review.

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#### PETER ELGAR PRODUCTIONS, INC.

18 East 53rd Street, New York 22, N. Y. Phone: MUrray Hill 8 5626

Perer F. Elgar, President

Julius Edelman, Fxec, Vice-President in Charge of Prod.

Jeanne Remusat, Secretary in Charge of Decoration & Fashion

Julius Goldstein, in Charge of Editing Harvey Yale Gross, in Charge of Research

SERVICES: Industrial, public relation, religious films, television commercials, television films; 35mm, 16mm, black, white or color, 4 XCIL-LTTES. Complete editing and projection facilities 16mm and 35mm, 100 x 75 x 22 sound stage just being built. Open May 15th, 1955.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: From the Atlantic to the Pacific (Pabst Brewing Company); The Schaefer Mory (F & M Schaefer Brewing Company), ITLEVISION FILMS: TV Series (American Telephone & Felegraph Company); TV Series (Sterling Drug Inc.).

#### CHARLES ELMS PRODUCTIONS

25 Vanderbilt Avenue, New York 17, N. V. Phone: MUrray Hill 6-8877
Date of Organization: 1952
Charles D. Elms, President
Charles D. Elms, [1. Vice President
Ruth M. Elms, Secretary

Robert B. Bacon, Tue Pres. & Treasurer

SERVICES: Producer of 16 & 35mm motion pictures: 70mm "Bonel" (Wide screen professional and commercial presentations): slide motion; sound slidebins: slide presentations: training manuals and charts. FACILETIES: Studio and technical laboratory.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. Bayonet Lock, Bottling (Grown Cork & Scal Co.); Parade (Asers, Ltd.). SLIDEFILMS: America's First Family, Curves That Never Go Out of Myle (Easy Washer Corp.); Mater (Columbia Mills Corp.); Water Heaters (General Electric).

## Jerry Fairbanks Productions of California

Rep: Edward F. Cullen, Cullen & Associates, 12 East 41st St., N.Y. Phone MUrray Hill 5-3561. (see complete listing in Los Angeles area)

#### FARRELL & GAGE FILMS, INC.

213 East 38th Street, New York 16, N. Y.
Phone: MUrray Hill 3-8358
Date of Organization: 1951
Matt Farrell, President & General Manager
C. Lillian Farrell, Secretary
Joseph Faro, Production Manager
William McMeer, Vice-President & Dir. of Photography

SFRVICES: Production of motion pictures and slidefilms. FACILITIES: 16mm & 35mm motion picture production, black and white and color, slidefilms, scoring, script, overseas and foreign language production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES Mampings for Electronics (Volkert Stampings, Inc.); Power Press Maintenance, Blus-Crary Tonnage Limitor and The 1.000th Transfer Feed Press (E. W. Bliss Company); Design for a Laboratory (Hercules Press Company).



#### Film Associates of California

Herman Boxer 26 W. 9th Street, New York 41, New York (see complete listing in Los Angeles area)

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#### FILMFAX PRODUCTIONS

10 East 43rd Street, New York 17, N. Y. Phone, MtPriax Hill 7-7758

Henry Clay Gipson, President
Floise Walker, F.P. and Secretary
Carol Gook, Script
Muriel Convers, Research
John Lencicki, Art Director
Sewell Booth, Producer

SERVICES. Educational filmstrips and industrial slidefilms, color, black and white, silent, sound, FXCILITIES: Specialized equipment for filmstrip production, 35num standard Bell & Howell animation stand for filmstrips, special custom built equipment for Kodachrome duplication.

RECENT PRODUCTIONS AND SPONSORS FILMS FRIPS. The Chemistry of Steel (American Iron & Steel Institute): Pan American Partners and 8 other releases for (New York Times): The Electronic Data-Processing Machine (International Business Machines Corporation): Pageant of Invited series of 18 (Vale University Press): Currier & Tees America and 12 other titles for (Museum Extension Service): Insert World 9 filmstrips (Evegate House) and others.

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#### FORDEL FILMS, INC.

1187 University Avenue, New York 52, N. A Phone:LUdlow 8-5100

Date of Organization: 1911

Clifford F. Potts, President & Evec Producer Gordon Hessler, Une-Pres. & Production M.g., Enid Borde, Secretary Treasurer Peter Hickman, Director of Sules Walter G. Snowden, Spec, Tsst. to Pres. W. Edward Downton, Spec, Tsst. to Pres. James M. Logan, Director of Photographs Reginale McMahon, Editing Supervisor John Mack, Chief Sound Engineer Gennaro P. Forenza, Color Lab, Sufic. Robert J. Herman, Print Institution Sufic.

SERVICES Public relations, sales promotion training: educational, scientific and medical motion pictures and slidefilms; TV shorts and commercials, complete responsibility from planning to production to printing; specialists in color, live and animated. FACHTTH'S Sound studio, complete cameras, lights, and sound equipment for studio and location production, animation stand, cutting rooms recording rooms; Johns magnetic and optical interlock scienning facilities, color printing lab; machine shop; three mobile units.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES The St. John's Mory (St. John's College): High Level Profits (Fine Chemicals): Management of Obesit, and series of sales training films (L. R. Squibb), Tom Turkey Ill Investigation, Respiratory Decays in Poultry and Intestigal Diseases in Poultry of edictle Laborations). Laymen's Fellowship at Work (Congregational Churches), IV fund raising films. Muscular Distributions.

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#### WILLIAM J. GANZ COMPANY

10 Fast 19th Street, New York 17, N. Y. Phone, FLdotado 5-1443 Date of Organization: 1919 William J. Ganz, President Herbert R. Dietz, Production Manager Jane Page, Comptroller

SERVICES Producer and distributor of formm and 35mm motion pictures, filmstrips, sound slide-films, visual presentations for education, advertising and television. FAGILITES: Studio equipment: cameras: creative staff, development of story ideas and merchandising campaigns.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Red Grow Report 1951 and Prescription for Life (American Red Gross): Fhan's Gold in Them Than Mills (Radio Corp. of America); Fashion is Fit (McCall Corporation): Fime for Coffee (Great V& P Tea Company).

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#### JACK GLENN, INC.

207-11 East 37th Street, New York 16, N. A. Phone: OXford 7-0121 Date of Organization: 1953 Jack Glenn, President A. H. Hill, Vice President

SERVICES® Writing: direction and production of special-purpose and entertainment motion pictures: specializing in the "institutional commercial:" films for public relations: promotion: orientation, etc., designed with either fiction or documentary format. FACILITIES: Wall, Bell & Howell and Mitchell cameras: projection at New York offices; studio and cutting fooms in Itying-on-Hudson, Westchester County, New York.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Minute of Morning (J. C. Penney Company): Farm Family American (General Electric Company). Total annual period devoted to these client efforts.

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#### PAUL HANCE PRODUCTIONS, INC.

1776 Broadway, New York, N. Y.
Phone: Chrde 5/9140
Date of Organization: 1939
Paul Hance, Jr., President & Treasurer
Detmid Maclean, Tier Pres. Chg. of Sales
Henry A. Sundquist, Fire Pres., Chg. of Prod.
Charles R Randall, Controller
Kenneth Murray, Secretory

STRVICES: Research, writing and all other phases of motion picture production by permanent technical staff. FACILITIES. Complete camera, sound and lighting equipment for all types of field and location photography, complete editing facilities, art and animation studio.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES Glass and You (Corning Glass Works): Die Casting (American Zine Institute), The Glass Center of Corning (Corning Glass Works): Finging in Closed Dies (Drop Forging Association): The Tital Link (Channel Master Carporation).

this symbol, appearing over a producer's listing, indicates display advertisement with additional reference data in another page of this Production Review issue.

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#### THE JAM HANDY ORGANIZATION, INC.

1775 Broadway, New York 19, N. Y. Phone: JUdson 2-4060 Herman Goelz, Jr., in charge

FACILITIES Complete office facilities and projection room with service staff maintained for Eastern clients. For detailed description of company serv-

ices, refer to complete listing text in Detroit, Michigan page following.

#### HARTLEY PRODUCTIONS, INC.

20 W. 17th Street, New York 36, N. Y. Phone: JUdson 2-3960 Date of Organization: 1940 Irving Hartley, President Elda Hartley, Free President Peter Garbarini, Head of Film Dept.

SERVICES: Producers of motion pictures; industrial, educational, travelogues, films for television; sound recording. FACILITIES: Motion picture and sound recording.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Green Thumb Decoration, Fransformage, Chain Cooking, Double Duty Rooms, Contact Trailer for (Monsanto Chemical): Howe to Do it With Flowers (Florists' Telegraph Delivery Assoc.): Howe to Make a Mirt (Simplicity Pattern Co.): John Alden Cigary (J. B. Rundle): EWay Cold Tablets (Grove Laboratories): Cardinal Spellman — Easter, Thanksgiving, Christmas Ippeals (Cathodic Charities): Sinclair Power-X (Sinclair Reining Co.) SLIDEFILMS: How to Make a Skirt (Simplicity Pattern Co.).

#### Henning and Cheadle, Inc.

Charles Behymer, 15 E. 60th Street, New York Caty, Phone: 1 Empleton 8-8288, (see complete listing in Detroit area)

## IMPS, INCORPORATED (International Motion Picture Studios, Inc.)

515 Madison Avenue, New York 22, N. Y. Phone: E1, 5-6620

Studios: Ben Gradus Studios, Ltd., 321 West 50th Street, New York 19, N. Y.

Date of Organization: 1948 Ben Gradus, President Walter Sachs, Production Supervisor Rita Roland, Editorial Supervisor living Sachs, Technical Editor

SERVICES: Motion pictures: leatures, public relations, industrial, commercial, educational, sales and personnel training. Short films for LV, commercials, minute movies, community sing films, unique purpose films. Slide-films: public relations, commercial, sales, etc.—FACILITES: Studio including two sound stages, including recording, scenic designing, direction casting. Ixirs-designed lighting equipment, miniatures, props. sets, music recording, dressing rooms, lounge. Complete local cation filming and recording equipment and personnel. Interlock projection room, fully equipped cutting rooms, 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Npan of Lite (The Uppoint Company); Crowded Paradrse and The Island (Commonwealth of Puerto Rico); 1651 (Anti-Delamation League); Nabbath Peace (Hebrew Arts Foundation).

(LISTINGS CONTINUED ON FOLLOWING PAGE)

## Camera crews play "leopfrog" to film Mobilgas Economy Run



Entrants in the annual Mobilgos Economy Run won't stop for pictures. So to cover this event far General Petroleum Corporation, camera crews of the Cate and McGlone movie production campany "leapfrag" each other with their Cine-Kodak Special Cameras mounted on top of station wagons.

Rough roads, dust, and blizzards make exciting movies. But they olso moke this contest just os grueling for the cameras as for the cars. "The best cameras we hove found for the job," T. W. Cate reports, "are Cine-Kodak Specials. They are rugged and versatile. And the extra film magazines meon that they are always ready to shoot."

General Petroleum uses movies to accelerate public excitement surrounding this famous Economy Run. They also deliver extro mileoge for Mobilgas product promotions. Perhaps you, too, can profit from movies mode with a Cine-Kodok Special Camera.

#### How Friden proved "who done it"



Part 461B in on experimental model of a Friden Colculating Machine was making mistakes. But no one knew why, because it traveled much too fost for the eye to follow.

Friden salved this prablem with a Kodak High Speed Camero. Every phase at the miscalculation was phalographed and screened at less than 1/300th of its ariginal speed. The movies clearly showed that part 461B was not guilty at all—the cularit was a part that brushed it!

This is just one example, says Friden, of how high-speed photography hos eliminated much wasteful trial-and-error research. Can it cut your research costs, too?

## "The Best Home Buys Before Your Eyes"



With this slagan and six Kodak Pony 828 Cameras, John T. Nothnagle of Rochester, N. Y., has mushroomed his copyrighted "Gallery af Hames" from a \$400,000 real estate business in 1949 to 7 galleries in 6 cities and \$8,000,000 Rochester grass in 1954.

Nathnagle analyzed the tremendaus waste in driving prospects from hause to hause, aver a driving prospects from hause to hause, aver a driving prospect for a dress and weeks. So now he affers an eye-catching picture gallery of every property affered. The actual hames are shown only after the prospect has narrowed his photo selection.

This super-market approach to real estate selling has been so successful that Nothnagle is now franchising his idea to leading real estate brokers in other cities. Can photography be your short cut to success. too?



## Getting workers to THINK safety...

#### Clark Equipment Company does it with movies

Safe working methods boost employee morale and save dollars for the employer. But many workers resist safety training like schoolboys shying from dancing lessons.

The Clark Equipment Company, however, has found the answer. Their 25-minute movie, "Safety Saves," teaches safety procedures to users of Clark lift trucks and other materials-handling equipment. Dramatic and entertaining, the film teaches more than basic safety techniques. It stimulates the workers to think in terms of safety.

#### Selling ability, too

The movie is part of a mobile training school on the use and maintenance of the company's equipment. The school is transported all over the country by trailer truck as a service to Clark Equipment Company customers. It pays off handsomely as a sales stimulant and good-will builder, too.

Since this "school on wheels" is packed and unpacked in a hurry, Clark must use movie projectors that combine simplicity and ruggedness. To meet these specifications with projectors that also deliver superh sound and visual reproduction, Paul King of Krum's Audio-Visual in Battle Creek, Michigan, recommended Kodascope Pageant Sound Projectors. Here's why:

#### Pageants never need oiling

Only Pageant Projectors are permanently pre-lubricated to by-pass the common trouble spot of improper oiling. To Clark, this means worry-free projection on the road, where repairs are usually impossible. And thanks to the versatility of the sound mechanisms, Clark is able to use Pageant amplifiers and speakers as a public-address system during non-film portions, eliminating the need for special extra equipment.

The rugged dependability of Pageant Projectors makes them ideal for industrial use. There are 6 models to choose from, and prices start at \$425 (subject to change without notice). Think over your own selling and training problems—chances are that movies can help solve them easily and effectively.

Ask your Kodak Audio-Visual Dealer for a free demonstration. No obligation. Or mail the coupon for full details.

EASIMAN K	ODAK COMPANY,	Dept. 8-V, Rochester 4, N.Y.
Please send me the	ame of nearest Kodak Audio-Vi	sual Dealer and camplete informatian an
equipment checked:	☐ Kodascope Pageani 16mm. Sa	ound Prajectars 🔲 Cine-Kodak Special II
C [] K. J. I.	igh Speed Camera 🦳 Kodak Mi	riotus Comosos
Camera   Koaak I	ign speed Camera 🔲 Koodk Mil	niorare cameras
	igh Speed Camera   Koodk Mi	morere cumerus
NAME	ign speed Camera   Roodk Air	niorore camerus
	ign speed Camera	niorite camerus



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#### INFORMATION PRODUCTIONS, INC.

5 Last 57th Street, New York 22, New York Phone: Fladorado 5 1722

Date of Organization: 1951

Branch Offices: 619 West 51th Street; 1600 Broadway: 630 9th Avenue: 115 West 15th Street, New York, N. Y.

Thomas H. Wolf, President Allred Butterfield, Vice-President James Minives, Story and Creative Head ... Robert R. Collinson, Editor-in-Chief. Robert W. Asman, Production Manager Deborah York, Production Associate

SERVICES: Documentary, educational, sales, training, public relations motion pictures, slide films, film scripts, TV commercials, animation, sound recording. FACILITIES: Full facilities for editing. recording, animation and complete sound record ing studio.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Memo To a Salesman; Highway Robbery (New York Good Roads Association); This is Your State (New York State Department of Commerce); Deutschland, Deutschland (Certus Films); I rev Music (American Federation of Musicians); Henry Lends a Hand (Young Republican National Federation); Power and Parks at Niagara Falls (New York State Power Authority): Operation Mano-I (Standard Oil, New Jersey). TELEVISION FILMS: Wonders of the Sea continuing series for (Marine Studios, Marineland, Ha.); America's Future (Advertising Council); Omnibus various features for the (Ford Foundation): The Search, You Are There and Conquest of the Air (CBS-TV series).

#### VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York 19, New York Phone: CIrcle 5-4830

Date of Organization: 1947

Victor Kayletz, Pres., Executive Producer Douglas Baker, Sales Manager William L. Steinel, Int Director Abe Blashko, Animation Director Robert Cooke, Mechanical Production Superason

Seymour Posner and Muriel Friedman. Production Assistants

Allan P. Snody, P. R., Editorial Consultant

SERVICES: Motion pictures and slidefilms, specializing in combining live cinematography and various types of animation. FACILITIES, 16mm & 35mm equipment 35mm Felair Camerette, Model I. DeBrie. 16mm Camerette, Cine Special. Animation stand, Ibmin & 3 mm, with compound table, Screening room, Moviola editing equipment, darkroom, sound equipment, location lighting equip-

RECENT PRODUCTIONS AND SPONSORS MOTION PIGIURES The Last Story, Selling Guide Steps (Inductt Johnson Corp.): Canted Deck Operations (U.S. Navy) School for Skip pris (Nat'l Assn. of Engine v Boat Miss): Three Printes Bold (Nassau Development Board of the Bahances) SLIDFLILMS Fulling Plastics, Plastres Is Your Business, and It Home with Plastics (Society of The Plastic Industry): Someone Like You, and Daisy (Heiler Project), Public Relations Iv Yom Job (Umon Ca bide & Carbon Bakelite Division).

#### HERBERT KERKOW, INC.

480 Lexington Avenue, New York 17, N. Y Phone PLaza I 1833

Date of Organization: 1937

Herbert Kerkow, President, Treasurer Rosemond Kerkow, Secretary

SERVICES Production from original research to finished film. Specialities: Public relations films for general audiences, educational films for schools. FACILITIES: Sound Stage, set build ing department, projection, sound recording and re-recording; editing; three cameras (Bell & How ell and Eclair Camerette, 35mm and Maurer 16mm).

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: News Magazine #50 (U. S. Information Agency): Naval Aviation and You, Underwater Cutting and Welding, Swimming for Survival and Small Craft Safety (U. S. Navy).

#### Kling Film Productions

Seymour Thompson, 40 E. 51st Street, New York

(see complete listing in Chicago area)

#### KNICKERBOCKER PRODUCTIONS, INC.

1600 Broadway, New York 19, N. Y. Phone: GIrcle 6-9850

Date of Organization: 1947

Howard A. Lesser, President Thomas S. Dignan, Vice-President Mary Morrissey, Secy.-Treas.

Agnes Grant, Asst. Seey.

Robert B. Betts, Associate Producer

Charles R. Senf, Edit, Chief

Kennedy Williams, Saley Manager

SERVICES: Production from original research to finished film; specialties: documentary, educational and public relations motion pictures and slidetilms. FACILITIES: Production equipment, editing and slidefilm departments,

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Sociology, series of 6, (McGraw Hill Publishing Co.); Experiment X (Commerce International Co.); Integrating the Office for Electronics (American Management Assoc.): The MATS Transport Control System (U. S. Air Force).

### $\times$

#### ROBERT LAWRENCE PRODUCTIONS, INC.

418 West 51th Street, New York 19, N. Y.

Phone: JUdson 2-5242

Date of Organization: 1952

Robert 1 Lawrence, President

Louis Mucciolo, Fice Pres. in Chg. of

Studio Operations

Henry Traiman, Supervising Film Editor Philip Kornblum, Treasurer

Gabriel Bayz, Production Supervisor

Doris Reichbart, Production Supervisor

Barbara Cooper, Casting Director

SI RVICES. Produce industrial films, sales promotion films, T. V. programs, T. V. commercials. FAGILITIES Air-conditioned sound stage, 45 x 60 feet, editing 100ms, screening 100m, carpenter shop, production offices.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. Faster Selling Takes Time Series of four sales training films - Chrysler Plymouth. Dodge-Plymouth. DeSoto Plymouth, Ford, (Commercial Credit Corporation). 11 COM-

MERCIALS for Cockfield, Brown & Co., Ltd. (Molson's Ale Canada), Caumingham & Walsh, Inc. (L & M Cigarettes), D'Arcy Advertising Co. (Gerber's Baby Food), Leo Burnett Co. (Gampbell's Frozen Soups), J. Walter Thompson Co. (Shell TCP), D'Arcy Advertising Co. (Budweiser Beer), D. P. Brothers & Co. (AC Spark Plugs), Knox Reeves Advertising, Inc. (Bisquick), Young and Rubicam (Band-Vid Plastic Strips) and others.

#### ARTHUR LODGE PRODUCTIONS, INC.

550 Fifth Avenue, New York 36, N. Y. Phones: PLaza 7-3645; PLaza 7-3949 Date of Organization: October, 1953 Arthur [. Lodge, [r., President

SERVICES: Producers of industrial and educational films, TV commercials, newsreels and film publicity releases for TV news programs; re-edit, re-script and re-score industrials for unsponsored television showings. FACILITIES: Full time camera, editing and office staff plus nation-wide list of frequently-used free lance cameramen, Fully equipped cutting rooms. Music and effects library. Approximately 450,000 leet of widely diversified stock footage, including every conceivable type of industrial operation.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Industrial Research -Key to Jobs and Progress and Good Place to Work (NAM); Opportunities Unlimited (President's Committee on Employment of the Physically Handicapped). TELEVISION FILMS: Industry on Parade (NAM). FILM PUBLICITY RELEASES: for Merrill, Lynch, Pierce, Fenner and Beane; Studebaker: Studebaker-Packard; and Tobacco Research Council.

#### LOUCKS & NORLING STUDIOS, INC.

245 W. 55th Street, New York 19, N. Y. Phone: CIrcle 7-2366

Date of Organization: 1923

J. A. Norling, President Hans Tiesler, Vice-President

SERVICES: Industrial, job and sales training, public relations, educational, Government motion pictures and slidefilms. FACILITIES: Studio equipment for 16mm and 35mm productions; animation, camera and art departments; three-dimensional still and motion pictures; creative staff including artists, photographers, writers, film editors, directors,

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The People Behind Rome Cable (Rome Cable Corp.) Aluminum by Revere (Revere Copper & Brass Inc.); U. S. Navy Training Films (U. S. Navy). TV COMMERCIALS: for Gillette, Goodyear and Simplicity.

#### LUX-BRILL PRODUCTIONS, INC.

348 Livingston Street, Brooklyn 17, N. Y. Phone: ULster 8-5820

Date of Organization: 1950

Richard S. Dubelman, Glient Liaison and Production Supervisor

Herbert D. Brown, Mudio Manager

SERVICES: Complete production of live and/or animated motion pactures and slidefilm from idea to stage to screen stage, Editing and re-editing company films; distribution of sponsored films; integration of motion pictures and live television: all types of rear projection photography including photography of Cellomatic projection. FACILI-

#### LUX-BRILL PRODUCTIONS: CONTINUED

FIES: Complete animation department; Jully equipped studio for live shooting: location equipment; editing and screening rooms; complete creative and technical staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Good Humor Story (Good Humor Corporation); Adventure in Linoleum (Armstrong Cork Company); Spin Fishing (Airex Div. of Lionel): Rolling Out a Barrel (F. & M. Schaeler Brewing Co.). 111.FVISION FILMS, Manhattan Shirt Tale (Manhattan Shirt Company). IV COMMERCIALS: for United Hospital Fund, National Epilepsy League, U.S. Air Force Reserve, Waring Products Corporation, Servel, Inc., Colonial Airlines, Pabst Blue Rib bon, Prudential Insurance Co. of America and all commercials for GBS You Are There show on net work

#### MARATHON TV NEWSREEL, INC.

10 East 49th Street, New York 17, New York Phone: MUrray Hill 8-0985

Date of Organization: 1948

Konstantin Kalser, President & Exec. Producer Kenneth Baldwin, Fice-President and Supervisor of Production

Lee Marcus, Distribution Manager and Executive Assistant

SERVICES: Public information films, world-wide news service, film editing, stock shots, etc. FA-CILITIES: Complete 16mm and 35mm production and editing facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Mailed Fist (ACF Industries, Inc.); Gross Talk (National Broadcasting Company); Talgo Train (N. Y., New Haven & Hartford Railroad); Mobilgas Economy Run (Socony-Vacuum Oil Company); The Glass Bank (Manufacturers Trust Company).

#### MASTER VIDEO SYSTEMS, INC. Film & Production Division

37 West 53rd Street, New York, New York Phone: JU 2-1622

Date of Organization: 1950

A. J. Moxham, President

W. E. Lutz, Vice-President

Lawrence Crolins, Executive Director Film and Production Division

Joseph W. Ashman, Film and Closed Gircuit TV Sales

SERVICES: Producers of motion pictures; industrial, travel, television programs; closed circuit television programs and installations; slide films, FACILITIES: Complete motion picture, closed circuit TV.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Great New South, Caribbean Souvenirs (Delta-C&S Air Lines): Brushes for Beauty (American Brush Manulacturers Association); Time for a Change (American Airlines). SLIDEFILMS: Facts About Nylon (F. 1. duPont de Nemours).

#### Your Dependable Reference Source

\* Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms are the minimum requested for an unqualified listing.

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#### MPO PRODUCTIONS, INC.

15 1. 53rd Street, New York 22, N. Y Phone: MUrray Hill 8-7830

Date of Organization: 1946

Judd L. Pollock. President and Treasurer Lawrence F. Madison, Live-President Stanley Resor, Secretary

Arnold Kaiser, Comptroller Ira Marvin, Production Manager

Jack Berch, Sales and Promotion Mgr.

Branch Olhces: Chicago: B. N. Darling, 919 No. Michigan Ave., Phone MOhawk 45450, Pittsburgh: William Hemmig, 501 Berger Bldg., Phone: COurt 1/2588.

SERVICES. Complete production of films for sales promotion and training; public relations; information and training films for U.S. forces and gov't agencies: color sportsmen's and conservation films. Distribution service to TV stations, club groups, schools, etc. FACILITIES: Itimm and 35mm cameras, lighting, sound truck, camera cars, etc. Reeves sound recorder. Gutting and projection rooms.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Labout Heart (American Heart Association and E. R. Squibb); Heretord Heritage (American Herelord Association): The Town That Came Back (Ford Motor Company); The New Mobil Premier Tire (Socony-Vacuum); Milk for the City (H. P. Hood & Sons); Exit Grasshoppers and Corn's Hidden Enemy (Shell Chemical Corp.); Monsanto '54 (Monsanto Chemical Co.); Your Voice Is You (New York Lelephone Co.); Your Living Heritage (National Audubon Society); Exhibition Shooting (Remington Arms Co.); White Thunder (Ford Motor Co.); Bright Purpose and All Star Team (U.S. Army).

#### OWEN MURPHY PRODUCTIONS, INC.

723 Seventh Avenue, New York 19, New York Phone: Plaza 7-8111

Date of Organization: 1946

Owen Marphy, President and Exec. Producer Charles L. Turner, Tite-Pres. Chg. of Prod. Elwood Siegel, Serty-Treas, and Gen. Mgr.

Edward F. Boughton, Chief Editorial Dept.

Charles Stuart, Associate Producer

Walter Earley, Pittsburgh Representative

SERVICES: Motion pictures for industry and television: complete production; scripts, cuiematography, editorial, recording: live and animation. Special editorial service for industrial photographic departments. FACILITIES: Full production facilities including 35mm & 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting tooms; recording room and insert stage. Permanent creative staffwriters, directors, cameramen, editors and super-

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Back on the Right Track, The Palatka Tests, Never Love a Customer and The Most Sensational Tire Test in History (The Firestone Tire & Rubber Co.); Life Lines (American Telephone & Telegraph Co.); March of Machinery and Grassland Newsreel (New Holland Machine Co.); The Solar Battery (Bell Laboratory). TV COMMERCIALS: for Firestone, Life,

A. I. & I., Rise, White Rock Southern on Pali Mall, Allstate, HO Instant Cereal, Pose & Dues and others.

#### STANLEY NEAL PRODUCTIONS, INC.

175 Fifth Avenue, New York, N. Y. Phone MUrray Hill 3-6396

Date of Organization: 1930.

Sales Offices, 203 Allen Paris Bldg Beverly Hills, Calif., Phone: CRestview 5-5215, Sobey Martin, V.P.: 1809 Tubline Tower, Chicago, III., Phone: WHitehall 4-3630, Robert B. Camming, Sales Mgr.: 1120 Walnut St. Philadelphia. Pa., Phone: Phinipacker 5-6135, Harrison W. Wood, Sales Mgr.: Munsey Bldg., Washington, D. C., Phone: STerling 3 0918, A. A. Ulin, Sls. Rep.

Donald L. Lane, President

Charles W. Gromer, Executive Tree President Sobey Martin, Tree-President, Charge of Production

Edith Martin, Greative Head

SERVICES. Complete motion picture and sound slidefilm production; scripts, counsel on scripts and production, him editing and sounding. Himm, 35mm, color and black and white. TACH.H4IFS: Offices, cutting rooms and projection rooms in New York and Hollywood. Sales offices and screening rooms in New York, Chicago, Hollywood, Pluladelphia and Washington.

RECENT PRODUCTIONS AND SPONSORS MOTION PIGIURES: Buckyard Burbeine (U.S. Brewers Foundation); Better Living by Better Buying (A.B.C. League); Unseen Enemy (Geigy Chemicals Corp). TELEVISION FILMS, Co-op-Shopping Guide TV Program, 13 of series of 52 15 minute TV program (A.B.C. League).

#### **New World Productions**

P. Robinson, 49 W. 12th St., New York City. (see complete listing in Los Angeles area)

#### Sam Orleans & Associates, Inc.

Branch sales office recently opened at 550 Fifth Avenue, New York City, (see complete listing in Tennessee area).

#### THE PATHESCOPE COMPANY OF AMERICA, INC. (Pathescope Productions)

580 Fifth Avenue, New York, N. Y. Office Phone: PLaza 7-5200

Studio: 21-29 45th Rd., Long Island City, N. Y.

Studio Phone: STillwell 4-3053

Date of Organization: 1914 Edward J. Lamm, President

William M. Nelson, Executive Producer

James Pierce, Production Control

Rogers Keene, Chief of Studio Production

SERVICES: Research production and distribution of public, industrial relations, sales and job training and educational motion pictures and film strips; training films for U.S. Armed Forces and television commercials and programs. FACILI-THS Studio with completely sound proofed shooting stage, full complement of lighting equipment, sound room, synchronous tape equipment including studio microphone boom. Background projection unit and process screen. Carpentry and paint shops, make-up room, dressing fooms and prop-100ins. Editing and projection equipment. In S. 3 annu Tacilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. The Animal Fair (3 additional films to this series for (Lederle Labs. Div.,

(LISTINGS CONTINUED ON FOLLOWING PAGE

### NEW YORK

#### PATHESCOPE PRODUCTIONS: CONTINUED

American Cyanamid Co.); Religious Series (eleven-30 min. films and two Timin, films for (The Reverend Oral Roberts). Also three films produced in Jordan, Asia for The Reverend Oral Roberts, Military Sea Transportation Service (two films) for the U.S. Navy, Pony Hitch, (for Cantiss Candy Company). SI IDI I II MS Jamboree and Sure Irll Magic (General Foods Corp.); Figuritie Series No. 1 (McGraw Hill Book Company, TV COM-MERCIALS, for Lederle Labs, Div., East Ohio Gas. Mazola, Q.I. Snow Whip, Q.1 Instant Frosting, Carrier Air Conditioning, G. Washington Coffee-produced for advertising agencies: Conklin Mann & Son; C. L. Miller Company; N. W. Ayer: Ketchum, MacLeod & Grove, Inc.: Charles W. Hoyt Company.

#### PELICAN FILMS, INC.

41 West 47th St., New York 36, New York Phone: Chrele 6-1751

Date of Organization: 1951

Joe Dunford, Pres., in Charge of Production Jack Zander, Director of Immation Elliott Baker, Hinter-Director

SLRVICES Tomm and 35mm motion pictures. live action and animation and sound slidefilms. FACILITIES: Complete motion picture, animation and slidefilm staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES Einest Jones, D. D. A. (U. S. Army Reserve): The Perils of Lurine (Pepsi-Cola Company): Detergent Action (California Lexas Oil Co., Ltd.): SLIDEFILMS: A Tour of Confidence and The Dream of Charley Boggs (General Electric Company). TV COMMER-CLULS: for Robert Hall Clothes, Fresh Gream Deodorant, U. S. Olympic Fund, Clorets, Post Cereals, Lip-Top Bread and Camel Cigarettes.

#### ROY PINNEY PRODUCTIONS, INC.

19 East 57th Street, New York 3, New York Phone: PLaza 3-3111

Date of Organization: October, 1946.

Roy Pinney, President Doris Pinney. Treasurer

Walter Kienzle, Production Manager

Muriel Janco, Secretary

William Ward Beecher, Art Director

Evolyn Berl, Sales Manager

SI RVICES. Motion pictures, including films for television. FACILITIES. Complete camerasound and lighting equipment for studio and local tion photography.

RECENT PRODUCTIONS AND SPONSORS MOTION PICHURIS Lety Go to Colombia (Government of Colombia): Lets' Go to Peru  $(Panagra-Virlines); \quad Ihc \quad Baby \quad (Gerber's \mid Baby)$ Foods). IELEVISION FILMS Our Lanishing Wildlife (Photo Library - IV series). IV COM MERCIALS: for American Airlines (Mexico).

#### Poloris Pictures, Inc.

Marrel Leduc, 133 F. 54th Street, New York 29 (see complete listing in Los Angeles area).

#### Princeton Film Center, Inc.

Bradford Cross, 270 Park Ave. New York City, Phone PLaza 5.0322. (see complete listing under Princeton, N. J.)

#### ROBERT YARNALL RICHIE PRODUCTIONS, INC.

9 West 61st Street, New York 23, N. Y. Phone Clide 6 0191

Date of Organization: 1939.

Branch Gull Coast Films, Inc. Orl & Gas Bldg., Houston, Lexas, Phone Blackstone 5171.

Robert Yarnall Richic, President

F. William Bryant. Jr., Vier Pres. & Prod. Mgr. Robert V. A. Bennet, Vice Pres. in Charge.

of Sales

Virginia G. Richie, Treasurer

Eleanor D. Frommelt, Serretary

SERVICES Motion picture production, television -industrial, documentary, 16mm and 35mm black and white and color; slide-motion; strip film: scripts and story board treatments. Counsel on film production and distribution. FACILITIES Completely self-equipped for all phases of motion picture photography: employing Mitchell cameras, Magnicorder sound on location; shooting stage for sets and special effects. Complete lighting for large industrial interiors: location truck. The company operates its own africalt-Beecheralt Bonanza -for complete flexibility of personnel and equip-

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. When the Customer Says "Knock" (F. I. duPont de Nemours & Co., Inc.); Offshore (J. Ray McDermott & Co., Inc.); II'elcome to Hercules (Hercules Powder Co.); Radar Fraffic Control (Fastern Industries, Inc.). TELE-VISION FILM: (U. S. Steel). IV COMMER-CIALS: (U. S. Steel Corporation).

#### R.K.O. PATHE, INC.

1270 Avenue of Americas, New York 20, N. V.

Phone: JUdson 6-5050

Studio: 105 East 106th St., New York, N. Y.

Phone: SAcramento 2-2600

RKO Radio Studios, Los Angeles, Cal.

RKO-Pathe Studios, Culver City, Cal.

Date of Organization: 1931

Lay Bonafield. Executive Vice-President

Douglas Travers, Vice-President.

Charge of Production

Sidney Kramer, General Sales Manager

SFRVICES\_ Industrial motion pictures; television film programs and commercials: theatrical short subjects: leatures. FACHATTES: Complete studio facilities with sound for both 35 & 16mm and permanent creative stalls in New York and Holly

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. The Eager Minds (Light's Diamond Jubilee Committee); White Tailed Buck (Olin Mathieson Chemical Corporation); Robert Q. Lewis (Johnson's Wax); Flight to the Sun Country (1. W. A.); Fast Freight (Association of American Railroads).

#### LOUIS de ROCHEMONT ASSOCIATES

380 Madison Avenue, New York, New York Phone ON 7 0350

Date of Organization, 1948

Louis de Rochemont, Executive Producer

F. Borden Mace, President

Thomas Orchard. Issociate Producer Lothar Wolff, Associate Producer Martin J. Maloney, General Manager

SERVICES. Theatrical, industrial, educational and television motion pactures. FACILFITES Full line of 3 mm and 16mm sound motion picture equipment, lighting equipment and cutting rooms. Cicative and production stalls.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Ginerama Holiday (Stanlev Warner Cinerama Corp.); Animal Farm (RD DR Corp.); Our Times (L. de R Corp.); The Obedient Rebel (Lutheran Church Productions). TELEVISION FILMS: Words That Shaped the World (The Duke Fund).

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#### LESLIE ROUSH PRODUCTIONS, INC.

130 Herricks Road, Mrneola, L. L. N. V.

Phone: Ploneer 2-8130

Date of Incorporation, 1911

Leslie M. Roush, President

Jules K. Sindie, Vice-President

SERVICES: Industrial and commercial motion pictures, sound slidefilms, film-o-graphs, TV commercials and programs, animation. Also Vitarama, the large-screen presentation of registered slides in panorama, i.e., the still picture version of Cinerama. FACILITIES: Complete sound studios and shops in Mincola, L. I. Cameras, both 16mm and 35mm, complete camera equipment including dollies and track plus all necessary lights and stands, magnetic recording equipment; Vitarama screening room and projectors at studio plus 16mm screening and cutting rooms in New York City.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Vitarama Show (Seagram Distillers Corp.); U. S. Navy Training films (restricted subjects) (U.S. Navy); What Makey a Boy (United States Rubber Co.). TELEVISION COMMERCIALS for AT&T, NBC, etc.

#### Roland Reed Productions, Inc.

Hampton Howard, Vice President Sales, 342 Madison Avenue, New York, N. Y. Phone: MUrray Hill 7-1065.

#### Ross Roy, Inc.

William M. Ziegler, Jr., V. P.,122 Fast 12nd Street, New York 17, Phone: MUrray Hill 7,2944.



200 W. 56th Street, New York 22.

Phone: MUrray Hill 8-0085

Valentino Sarra, President

Morris Behrend, General Manager

FACILITIES: Full staff for production located at New York studios. For detailed description of Sarraservices and other facilities see complete listing under Chicago Area.

## SCIENCE PICTURES, INC.

#### 5 E. 57th Street, New York 22, N. V.

Phone: PLaza 9-8620

Date of Organization: 1946

Branch: 1737 "H" St. N.W. Washington 6, D.C.

Contact. Sidney A. Gerbich. Phone: Executive 3-1092

Francis C. Thaver, President

Rene Bras. Director

Arthur Wright, Production Manager

John Thaver, Sales Manager Robert Collinson, Chief Film Editor

SERVICES: Production of 16mm and 35mm color

and bew motion pictures, motion slidefilms and filmstrips, wide experience in industrial, documentary and medical films. FAGILLTIES: Sound

#### SCIENCE PICTURES, INC.: CONTINUED

stage, magnetic tape recording, 16mm and 35mm animation stands, art and title department, cutting rooms, projection theatre.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A Nuc Place to Unit (C.B.S.): I New World of Chemistry (Reichhold Chemicals, Inc.): In the Chips (Chase Brass & Copper Co.): A Ship Is Born (Cities Service Co.): Principles of Respiratory Mechanics (National Foundation for Infantile Paralysis).

#### ALAN SHILIN PRODUCTIONS, INC.

450 West 56th Street, New York 19, N. Y. Phone: PLaza 7-1270

Date of Organization: March, 1950 Alan Shilin, President & Executive Producer Toge Fujihira, Motion Picture Photography Benedict Cantesano, Director of Film Operations

Raymond Pippitt, Director of Film Library Lucille Tanguay, Director of Film Distribution Ruth Shilin, Research and Special Projects

SERVICES Production of 16mm and 35mm motion pictures and slide films for public relations. Film servicing and television distribution. Nontheatrical distribution of our own films only. FACILITIES: Completely equipped for motion picture and film strip production together with film servicing and distribution.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES, song of the Feathered Serpent (P. Lorillard Company): Lady of the Land (The Kroger Company): Off of the Gods (Tea Council of the U.S.A.); I Day Buth Delta (The Philippine Manufacturing Co.); Village of the Poor (National Council of Churches): Sushila's Pilgrunage (The Government of Ceylon); For the Whole Child (The Episcopal Church); The Life in My Hands (The American Leptoss Mission): Saturday in Honolulu (Carlin Films).

#### CHARLES E. SKINNER PRODUCTIONS

1600 Broadway, New York, N. Y.
Phone, Clicle 6-6915
Date of Organization: April, 1951
Charles E. Skinner, President,
Exec. Prod. & Dr.
Raymond J. Rand, General Mgr.,
Associate Producer
Howard Blackmore, Sales Manager

SERVICES Color and bow 35mm and 16mm films for TV, non-theatrical and theatrical release. Contract producing to the trade, U. S. distribution facilities, slide films, TV spots, FVCHTITES: Production stage Lichties available in New York, Hollywood, Detroit, Miami and Montreal, Canada,

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Welcome Chief, Progress Report and Annual Report (National Distiller Corp.); Now You Can Deal rel Dialing Type (American Telephone & Telegraph).

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#### FLETCHER SMITH STUDIOS, INC.

321 E. 44th Street, New York 17, N. Y. Phone: MUrray Hill 5-9010 Date of Organization: 1931 Fletcher Smith, President Charles H. Schettler, Vice-President Peter Caldera, Secretary-Treasurer

SERVICES: Motion pictures: sildefilms; slides; animation; recording and mixing; editing; TV spots and shows; specializing in sales promotion. FA

CHITTIS 50' x 70' sound stage, co. 1 to 1 ht mg, animation and editing equipment. Complete 35mm and 15mm camera equipment, three 15mm Mainer camera units and master control unit for multiple camera technique of shooting 1V shows projection room, art and animation department title printing department, recording and mixing on 15mm tape. Rear projection for backgrounds

RECENT PRODUCTIONS AND SPONSORS MOTION PICHURIS Modern Machines for Streamlining Office Work; The Meter Business Has to I we in the Future, A Salesman's Dream, Lifeline 1. New Development of the Mechanics of Paper Work, Motor Crient Sweepstake Meeting. Rehability Assured: Your Best Buy in Instrument Transformers, Protection Issued (Westinghouse Flective Corp.): Fasy to See, The 1955 GF T1 Line and The 1955 GE Radio Line (General Flee tric Co.): How Governors Work at S. Navy). TELLVISION COMMERCIALS for Ex. [ Gallo Winery (Gallo Wines), F. W. Fitch Company (Ideal Han Tonic & Fitch Shampoo), B. T. Balibitt. Inc. (Glim). Metro-Goldwyn-Mayer (Executive State and Ithena). West End Brewing Co. (Pica Club Beer), General Motors (Oldsmobile), Amana Refrigeration, Inc. (Amana Freezers), Quality Bakers of America (Holsum Bread, Yumi Yum Bread, Schmidt's Blue Ribbon Bread & Sunheam Bread).

#### \*

#### SOUND MASTERS, INC.

165 West 46th Street, New York 36, N. Y. Phone: PLaza 7-6600 Date of Organization: 1937 W. French Githens, Chairman

Harold F. Wondsel, President Francis Carter Wood, Jr., Pice Pres, and Secty, Frank Donovan, Fice-President

Walter Knilberg, Treasurer John T. Dunphy, 74 Exec. Producer Roy Gibson, Witter-Director Johns Parker, Producer

John Tobin, Producer-Director Robert Rosien, Recording Engineer

SERVICES Production of motion pictures for theatrical and industrial use; sales, public relations and training films, IV subjects and spots; slide films, editorial, dubbing, and recording services. FACHLITES Sound stage fully equipped with 35mm and 16mm cameras, complete lighting equipment, sound recording facilities and dolly, high speed slow motion cameras and sound equipment for location use. Two recording studios fully equipped with 35mm and 16mm optical tracks, for 35mm and 16mm interlock. Four cutting from fully equipped with Moviolas and sound readers for film and tape.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: G. M. Motorama at Waldorf 1955, 4BC of Jet Propulsion, Going Places (General Motors Corp.); Highlight Styling (U.S. Rubber Corp.); The Big Test, Forward Look (Chrysler Corp.); Cable Damage (American Telephone v. Lelegraph Corp.): Training Films (U.S. Navy): Prepare Through Education (U.S. Army): Showman Shooter (Olin Mathieson Chemical Corp.): Sporting Goods Manufacture (A. G. Spalding & Bros.). IFLEVISION FILMS: Shooting Safety (Sportsmen's Service Bureau). IV COM-MERCIALS: for General Motors Corp., Aluminum Company of America, Plymouth Division of Chrysler Corp., The Borden Company, Chrysler Corp., Boyle Midway, Inc., Amana Products Corp., Cott Beverage Corp., Chrysler Corp. - Dodge, Chrysler Corp. = DeSoto.

#### \*

#### HENRY STRAUSS & CO., INC.

bo8 Fifth Avenue New York 36, New York Phone: PLaza 1:3290
 Date of Organization: 1951
 Henry Strauss, Executive Producer Walter Raft, Vice President in Charge of Production
 Robert Wilmot, Five-President in Charge of Motion Picture Direction
 Jerry Mden, Story Editor

Warvin Drever, Production Supervisor William Hagens, Francing Coordinator John von Arnold, Media Development Anne Pavdo, Idministration Coordinator Julian Townsend, Editing Barbara Foerst, Distribution

SERVICES Employee attitude development; su pervisory & staff training; community, customer public & industrial relations; sales programming, internal communications through the medium of motion pictures, slidefilms & cartoons, printed x recorded material; training courses and guides; and other coordinated communications tools. EV CILITIES All lacilities necessary for research, planning, programming, creation and production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES All I Need Is a Conference (The General Flectric Company): So Small My Island, The Nine Lives of a Salesman, Harry Fuller's Sales Experiences (Pan American World Airways): The White Glove and Faring Today's Challenge (The Gulf Corporation); Pick Your Fomorrow (The Fthyl Corporation): Mr. Supervisor (The Studebaker Corporation): Bayway Builds A Modern Tank Field (Esso Standard Oil). SUIDEFILMS. Everywhere You Look, The Electric Eye, Electronic Timing Devices (The General Fleetric Company): Blueprint for Professional Selling (Pan American World Airways): It Costs You, I Stitch in Time, Something to Live By (The Studebaker Corporation); Six Steps to Team Nursing : Johnson & Johnson).



#### STURGIS-GRANT PRODUCTIONS, INC.

322 East 41th Street, New York 17, N. Y. Phone, MUrray Hill 9-4994

Date of Organization: 1948

Warren Sturgis, President and Executive Producer

Dwinell Grant, Vice-President V. C. Romilly, Fuc-President S.

M. C. Romilly, Free-President & Controller Theodore B. Karp, Assoc. Producer,

Educational Films George L. George, Assoc. Producer,

Business Films William D. Stoneback, Production Manager J. V. Ansel, Animation Manager

SERVICES Medical, technical, educational and industrial films and filmstrips; animation of all types. FACILITIES, Live-action and animation production and script-writing staff; latest professional limm equipment, including Mitchell, Maurer, Cine-Special and Intraflex cameras, full art studio; recording studio, sets; editing, Miliated distribution facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Embryology of the For (American Academy of Opthalmology and Oto Larvingology): The Problem Method (McGraw-Hill Book Company, Inc.): Syphilitic Tenereal Decoy.

(LISTINGS CONTINUED ON FOLLOWING PAGE)



STURGIS-GRANT PRODUCTIONS: CONTINUED

(F. R. Squibb x Sous) Intradiaphragmatic Bilateral Lagertomy and Gastroenterostomy for Dualenal Cleer, Lumbar Sympathetic Ganglionectomy (Winthrop-Stearns Inc.); Ultrasonic Dental Preparation with Cavitron (Cavitron Equipment Corporation); Bilateral Mastectomy-Rationale and Procedure (Pack Medical Group); Surgical Lication of Fid. Fumors and Prevancerous Melanosis (Algernon B. Reese, M.D.); Radical Surgery for Ideanced Fung Cancer (Adrian Lambert, M.D.); Laryngeal Menosis (DeGraal Woodman, M.D.).

#### BILL STURM STUDIOS, INC.

723 Seventh Avenue, New York, New York Phone: JUdson 6-1650

Date of Organization, 1949

Bill Sturm, President and Irt Director Orrestes Calpini, Secretary and Art Director A. D. Hecht, Treasurer and Business Manager Paul Fitzpatrick, Irt Director John Vita, Chief, Background Department Walter Bergman, Chief Editor John Allen, Production Assistant

SERVICES: Motion picture production for live, cartoon and slidefilms. FACILETTES, 35mm & 16mm studio equipment: two animation camera stands; slide stand; cameras for live, lights, flats. Studio equipped, etc.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The RCA.164 Presentation (Radio Corp. of America): Diabetes Week of 1954 (American Diabetes Association): Brg Top Circus (National Dairy Assn.); Presentation (American Cancer Society): Series of hve training films (U.S. Navy): Series of 12 one-minute playlets (Anti-Detamation League); Technical Animation Films (U.S. Navy).

#### SUN DIAL FILMS, INC.

United Nations Plaza and 13rd Street, New York, New York

Phones: MUrray Hill 6-2046-7

Date of Organization: 1941

Samuel A Datlowe, President and Treasmer (Exec. Prod.)

Alice D. Wood, Free President

H. Warren Andrews, Script Supervisor and Research

STRVICES. Production of motion pictures and slidefilms. FACILITIES. Equipped for Iomin & 35mm production; specialized photography for industrial research through time-lapse, microscopic and ultra high-speed motion pictures (up to 3,000 frames per second). Produced first spot commercial eyer filmed in black light.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES This is Living (American Nursetymen's Association): Printing Press Operations high speed (Time & Life Laboratories): Pittalls in Rhinoplasty (Doho Chemical Company). SLIDEFILMS for (Texas Co.). IX. COMMERCIALS: for Chevrolet Motor Company, Hagg Brothers Shoes, and Utica Club Beer.

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#### JOHN SUTHERLAND PRODUCTIONS

John Sutherland, President, 401 Fourth Ave., New York, 16, N. Y. Phone MUrray Hill, 6-1590, (see complete listing in Los Angeles area)

#### TIMES SQUARE PRODUCTIONS, INC.

115 West 45th St., New York 36, N. Y. Phone, Clicle 6 1113 Date of Organization: November, 1951 Charles W. Curran, President Lester Cooper, Vive-President Donald Langau, Treasurer

STRVICES. 16mm and 35mm production, black and white and color of live-action industrial, training and information subjects, theatrical and non-theatrical, films, TV programs and commercials, FACILITIES, 16mm and 35mm cameras, lighting and sound equipment, recording facilities, and editorial rooms.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Mrs. Dobson's Miracle (Exe-Bank for Sight Restoration): The Seafarers (Seafarers International Union). ITLEVISION FILMS: Washington Merry Go-Round (MP-IV, Inc.). IV COMMERCIALS: for Campbell-Ewald Company (Chevrolet). Hicks & Greist Agency (Servel commercials). Flexhume Co. (Miracle Tray) and others.

#### TOMLIN FILM PRODUCTIONS, INC.

180 Lexington Avenue, New York 17, N. Y. Phone: PLaza 8:3070

Data of Organization: 1939

Frederick A. Tomlin, President Carl A. Tomlin, Vice-President

Mary D. Tomlin, Secretary-Treasurer

Harry L. Flynn, Sales Manager

SERVICES: 16 & 35mm motion pictures: industrial, educational, training, sales presentations. IV commercials, editing, animation, film strips, slides. FACILITIES: Studio, 35mm Mitchell NC camera, Maurer camera, 4 Cine specials, Arrifles camera, animation stand, editing lacilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Pattern for Chemicals (Shell Oil Company): Foreign Ingestion Test (Pratt & Whitney Aurcralty, FILMS LRIPS: IlTinky Dink and You series of 6 LV shows (Batty, Enright & Friendly): The World If e Live In (Life Magazine): The Rockette (Singer Sewing Machine Company): Modern Living Emposition (Life Magazine): Gulf Fall Advertising Campaign (Gulf Oil Corp.): Marlac Presentation (The Borden Company): Instant Sanka Presentation (General Foods Corporation). LV COMMERCIALS. Or Liggett & Myers, Pabst Sales Co., Schick Inc., R. J. Reynolds Tobacco Co., Esso Standard Oil Co., and Falstaff Brewing Corporation.

#### TRADEWAYS, INC.

331 Madison Avenue, New York 17, New York Phone: OXford 7-0826

Date of Organization: 1928

W. H. Lough, President

R. F. Laylor, Lice-President

W. H. Geier, Production Manager

SERVICES Slide and motion pictures, recorded case materials, "packaged" meetings, field studies, marketing surveys, sales training programs, clinical manuals. FACHATIES, Script writing staff, art and photo studios, photo retouching, film directors, held interviewers, shoppers.

RECENT PRODUCTIONS AND SPONSORS SEIDEFILMS Help the Buyer Buy (Borden Food Products Company); How to Get Bigger and Better Iccidents (Milk Indusiv Foundation); Straight Road to Sales, Organize to Sales (New Holland Machine Company); Gray-Rock Into-

motive Johbers Sales Meeting (Raybestos-Manhattan Company): Inside Leeumsch (Leeumsch Products Company): In Inside View of Outside Selling, The Changing Market, Search for the Best (Union Bag & Paper Co.). RECORDED CASES. Selling the Shoppers and Selling at the End of the Year (Hudson Motors Division American Motors Corporation).

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#### TRAINING FILMS, INC.

150 West 54th Street, New York 19, New York Phone: COlumbus 5-3520

Date of Organization: 1947

Ralph Bell Fuller, President

Robert A. Lightburn, Executive Vice-President

SERVICES: Filmstrips, special-purpose motion pictures, filmographs, slide presentations, easels, booklets. Counsel on all phases of visual presentation. Film distribution and projection equipment. Originators of and specialists in 3-screen panoramic filmstrips. FACILITIES. Research, scripts, art, photography and animation.

RECENT PRODUCTIONS AND SPONSORS STIDEFILMS: Powered for Progress (Calvert Distillers Corp.): A New Approach to Carpet Selling (James Lees & Sons Co.): "SRP" (Farm Bureau Insurance Companies): The Inside Story (Ohio Select List of Daily Newspapers): The Men Behind the Looms (Magee Carpet Co.): Making Light of It (Lightolier): Facts about Filters (Purolator Products, Inc.): Controlled Hypotension with Arfonad (Hollmann-La Roche): Natural Gas—Science Behind Your Burner (American Gas Association): What is Chemistry? (McGraw-Hill Book Company, Inc.).

#### TRANSFILM, INC.

35 W. 45th Street, New York 36, N. Y. Phone: JUdson 2-1400 Date of Organization: 1941 William Micsegaes, President

Walter Lowendahl, Executive Tree-President William Burnham, Fire-Pres. Chg. of Sales Robert L. Klaeger, F. P., Production

Abe Liss, Vice-Pres, Ghg. of Animation Pud Lane, Vice-Pres, Chg. of Midefilms Herbert H. Rabke, Necretary-Treasurer Ben Mochan, Nales Manager

Albert Boyars, Public Relations Dir. Joop Geesink, Co-Producer, Dollywood Studios,

Amsterdam, Holland. SERVICES: Live and animated motion pictures and slidefilm production for commercial, industrial, sales and management training, customer and public relations, personnel indoctrination, educational, health and welfare films. Television commercials. IV trailers and still photography. FACILITIES Air conditioned sound stages, studios and screening rooms. Animation art department, animation camera stands, optical printing and editing rooms, construction shops, slidefilm studio, complete prop and scenic design department, still photography studio and processing laboratory, location equipment, research and script writing, film advisory counselling service. Administrative offices and facilities all in the Transfilm Building (N.Y.).

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Mory of Light (General Flectric Co.): Chemistry Works For Four. Right Down to the Finish (E. I. du Pont): A New Concept of Power (Studebaker-Packard Corp.): What Makey a City Great (Greater New York

(LISTINGS CONTINUED ON FOLLOWING PAGE)

# SALES · SERVICE · RENTALS



THE WORLD'S MOST COMPLETE ASSORTMENT OF PHOTOGRAPHIC EQUIPMENT FOR

# T. V. and Motion Picture Studios







## STOP MOTION MOTOR FOR CINE KODAK SPECIAL

Runs forward or reverse, 110 AC synchronous motor with frame counter. May be run continuously or for single fromes. Camera mounts without special tools.

\$550

Also available — Stop Motion Motors for 16mm—35mm B & H, Mitchell and other professional comercis



#### ELECTRIC FOOTAGE TIMER

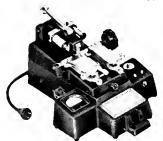
Dual model for both 16mm and 35mm. Large white numerals on block background. Accurate reset dial. Switch controlled by operator, who selects either 16mm operating at 36 feet per minute—or 35mm operating at 90 feet per minute... or both in synchronization.

Single model, either 16mm or \$45

### presto-splicer

Write for COLOR-TRAN Catalogue.

GIVES PERMANENT SPLICE
IN 10 SECONDS!



Especially good for splicing magnetic film. Butt Weld type for non-perforated or perforated film. 16mm, 35mm or 70mm. \$547.80

16mm or 35mm models—for perforated film.



kits available.

### GRISWOLD HOT FILM SPLICER

Model R-2 for 35mm silent and sound film. Precision construction makes it easy to get a clean, square splice with accurate hole spacing. Nothing to get aut of order.

Also Bell & Nowell 8mm, 16mm and 35mm Hot Splicers and B & H Laboratory model Foot Splicer.

\*9.5mm Lenses in 16mm C mount. 18.5 (extreme wide angle-flat field) Lenses available in mounts for all 35mm Motion Picture Cameras. \*PHOTO RE-SEARCH Color Temperature Meters. \*Electric Footage Timers. \*Neumade and Hollywood Film Company cutting room equipment. Griswold & B.&H. Hot Splicers. \*DOLLIES \* Bardwell-McAllister, Male Richardson, Century and Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras.



#### NEW YORK CITY

#### TRANSFILM, INCORPORATED: CONTINUED

Funds. The Changing Imerican Market (Time Inc.). Stop Rheumatic Leves (U.S. Public Health Service), Nash Dealer Training (Nash Kelymator). Idmiral Sales Training (Admiral Corp.); The Unified Sunday School Curriculum (U.S. Navy); Chain Reaction (Westinghouse Flectric Corp.). SUDIEHAS The Future of America (Association of National Advertisers): Why Buy (E. L. du Pont): Sales and Service Lacts (Umon Carbide and Carbon Corp.); Agent's Community Relations (The Home Insurance Co.): The Shell Story (Shell-Oil Co.); History of the Time Sales Defit. (Time. Inc.); Tea in the Timed Forces (Lea Council); You and the Labor Law (General Flectric Co.). IA COMMERCIALS: for Maxon Inc. (General Flectric 13 sets and radios), William Esty (Camel Cigarettes), MacManus, John and Adams (Saran Wrap). Foote, Cone and Belding (Rheingold Beer), William Esty (Prestone and Eveready Batteries), B. B. D. & O. (Betty Crocker Cake Mixes). and Frank Sawdon (Robert Hall Clothes).



#### TRIDENT FILMS, INC. 510 Madison Avenue, New York 22, N. Y.

Phone: PLaza 9-3580 Date of Organization: 1917 Charles F. Schwep, President and Treasurer Guy K. Benson, Pice-President Lawrence F. Doheny, Director, Asst. Trens.

Gene Wyckoff, Research, Script Director. SERVICES: Development and production from original research to finished film. Institutional. sales, documentary and training films, specializing in industrial, public relations films for general TV and special audiences: marionette films. FACILI-11FS: 35mm & 16mm cameras, dollies, portable

lighting equipment, mobile location unit, editing

and screening rooms; permanent creative staffwriters, directors and editors,

RECENT PRODUCTIONS AND SPONSORS MOTION PIGTURES. Nuise, Please (National Association for Practical Nurse Education); Road to Hospitality (American Hotel Association): "Yassuh" (Maryland Virginia Tobacco Company): Hoja Tales and others (U.S. Information Agency). LELEVISION and Service Films for National Council of Churches, Mosler Safe Co., Celeste Cosmetics and others.

#### UNIFILMS, INC.

146 E. 17th Street, New York 17, N. Y. Phone: MUrray Hill 8-9325, 6 Studios: 329 Fast 17th Sr. Date of Organization: 1919 Charles E. Gallagher, President James H. Townsend, Ir., Lice-President James R. Lee, Secretary and Treasurer Richard Maury, Senior Hitter

SERVICES. Motion pictures. TV commercials and (clevision programs, Stop motion, Semi and full cell animation. Specialty. The narrative drama treatment of training, sales, and public relations' problems. EXCHTITES, 8000 square feet includring: 90 foot sound stage, dressing room, still photo lab. shop, film vault, art department, cutting rooms, sound master control room, narration, booths. Johnn and 35mm newsreel and blimped studio cameras. Ammation camera and specialeffects equipment. Complete production equipment. Camera top station wagon. Custom binli recording system for handling Ly inch magnetic

tape, 171 jum and 16mm film plus special facilities for multi-channel mixing. Music library. Full creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. What in Blazes (Pennsylvania Railroad Co.); Back of the Name (Walworth Company); I Matter of Time (Institute of Life Insurance): The Velvet Gushion (Savings Banks Assoc. of N. Y. State): I New Product Pack age (Lewyt Corporation); How to Pack a Bag (Shell Oil Company). SI IDI HLMS. Dispension Blues (General Hectric Company).

#### UNITED WORLD FILMS, INC.

1415 Park Avenue, New York 29, N. Y. Phone: ERalalgar 6-5200 Date of Organization: 1916 [ M. Francy, President M. Goodman, Fice-President (Castle Films) N. Gluck, Unce-President (1V) J. D. Desmond, Gen. Ms. Mgr. (Entertainment & Special Sales Division)

SLRVICES: Industrial motion pictures, production and distribution; television production and distribution; distributors of Universal-International and J. Arthur Rank leature films; producers and disrubutors of Castle films; distributors of U.S. Gov't training and educational films; and religious films. FACILITIES: Universal-International Production Studios, Universal City, Calif.; complete production and distribution.

RECENT PRODUCTIONS AND SPONSORS MOTION PIGTURES: For Which We Stand (U. S. Navy); Knights of the Highway (American Frucking Association). TV COMMERCIALS: for DeSoto Div., Chrysler Corp.; Coca-Cola Bottling Co.; Proctor & Gamble. (Only 1954 references sub-

#### United Productions of America

C. D. McCormick, V. P., 670 Fifth Ave., New York 19. Phone: PLaza 3-1672. (see complete listing in Los Angeles area)



#### VAN PRAAG PRODUCTIONS

1600 Broadway, New York 19, New York Phone: PLaza 7-2687

Branch Office: 2301 Dime Bldg., Detroit 26, Michigan, Wm. Robert Woodburn, U.P.

Date of Organization: 1950 William Van Praag, President Marc S. Asch. Executive Vice-President Wm. Robert Woodburn, Vice-President Gilbert M. Williams, Production Manager Gene Harrison, Distribution Dept. Sidney J. Kuplershmid, Creative Dept.

Oscar Caustein, Editorial Dept. Amta Palumbo, Casting

SURVICES - Flicatrical, documentary, commercial, television and industrial films; distribution, FA CH LLIES Complete studio and location equipment, permanent creative, production, editing and art department.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES Trucoln-Mercury (Ford Motor (a.); Wonder Bread and Home Pride Bread (Commental Baking); Grown Zipper (Coats x Clark, 4V COMMERCIALS for Chrysler Corp. (Chrysler Commercials). Parlova Watch Co. (Mdsc. Spots), Studebaker Packard, Corp., (Studebaker Commercials), Stephano Brothers (Marvels Cigarettes). Manhattan Soap Co. (Protex Soap), Richard Hudnut (Home Permanent), Esso Standard Oil (Esso Reporter Spots), Electric Storage Battery Co. (Exide Battery Spots), Manhattan Soap Co. (Sweetheart Soap), Ford Motor Co. (Ford Motor Co).

#### VIDEO PICTURES, INC.

500 Filth Ave., New York, N. V. Phone: L'Ackawana 4-2912 Subsidiary Company: West Coast Sound Studios, Inc. 510 West 57th Street, New York City Phone: CIrcle 7-2062 Branch Office: 736 No. Dolleny Drive. Los Angeles 16, California Phone: CRestview 1 0188 Date of Organization 1916 Martin Henry, President George W. Goman, Tree President Huntington Hartford, Tue-President Richard Goldman, Treasurer Elsie M. Rice, Secretary David Sulzberger, Chairman Martin Henry, Sales Manager Edward J. F. Thorn, Production Manager Lester Orlebeck, Chief Editor

SLRVICES. Industrial, educational, training and sales promotion pictures. Specializing in television commercials and programs. FACILITIES: Studio and sound stages, RCA 35mm magnetic tape, RCA 35mm and 16mm film recording and re-recording. Mitchell 35mm BNC camera, Mitchell 16mm camera, carpenter shops, animation department,

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. Questionix Answers, Sales -Report to Dealers (OHC); Courtesy is Contagious (Theatre Owners of America): You Can do it Too (Whiteman); Berna-Finney (Westinghouse). TV COMMERCIALS: for Speidel, Pall Matt, Benrus, Griffin, Aeroshave, Oldsmobile Spectaculars. Simoniz, Novema, Conti Shampoo, ZBT Baby Powder, United Gas Co., Bodysheen, Hy-Lite, Arrid and Ironized Yeast.

#### \* **VOGUE-WRIGHT STUDIOS**

225 Fourth Avenue, New York, N. Y. Phone: Algonquin 1-3400 Louis Kaep, Vice-President (see complete listing in Chicago area)



#### ROGER WADE PRODUCTIONS

15 West 46th Street, New York 36, N. Y. Phone: Clrcle 7-6797 Date of Organization: 1946 Roger Wade, Owner Holbrook Clark, Director, Creative Photography Clyde Strohsahl, Art Director Lehman Kleppinger, Animation Cameraman

SERVICES: Motion pictures, black-and-white and color, sound slidefilms, slide presentations, IV commercials, slides, FACILITIES Studio with cutting room, dark rooms, animation stand, 16 &35mm cameras, complete still equipment and processing facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Bonus for Business (Remington Rand); Peclable Plastic Packaging (Eastman Chemical Corp.). SUDFFILMS Ten Success Stones (Direct Mail Advertising Association): The End of Loosening (Nylock Corporation): High Standards (Pfall & Kendall, Inc.).

#### WARNER NEWS, INC.

(Subsidiary of Warner Bros. Pictures, Inc.) 625 Madison Avenue, New York 22, N. Y. Phone: MUrray Hill 8-2100 Date of Organization: 1947 Norman Moray, President

Walton C. Ament, Vice-Pres. & Gen. Mgr. Andrew L. Gold, Producer, Chief of Spec. Mark Stone, Business Manager

SERVICES: Complete documentary, commercial and industrial motion picture producing organization. Color. black & white - 16mm & 35mm. FACILITIES: At New York Office: Major motion picture production facilities, including studio; two recording rooms, double-channel and magnetic tape; three projection rooms; full music department with extensive music library; complete foreign language translating and re-recording facilities; complete motion picture camera studio and location equipment; cutting rooms; extensive film library; top staff personnel.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Big Five (Melville Shoe Corp.); 40 Years of Progress (International Business Machines Corp.); Survival on Polar Sea Ice (U.S. Air Force); Annual Report (Metropolitan Life Insurance Co.); My Latvia (United States Information Agency) and others.

#### WILDING PICTURE PRODUCTIONS, INC.

Ted Westermann, V. P., 385 Madison Avenue, New York, N. Y. Phone: PLaza 9-0854, (see complete listing in Chicago area)

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#### WILLARD PICTURES, INC.

45 West 45th Street, New York 36, New York Phone: LUxemburg 2-0430

Branch Office: Editorial, Cutting. Projection, Recording, Animation: 550 Filth Ave., N. V.

Date of Organization: 1932 T. W. Willard, President

John M. Squires, Jr., Vice-Pres., Gen. Mgr.

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms: training films for U. S. Armed Forces and Goverumental agencies: theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments: pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Smallest Foe (Lederle Laboratories); Helping the Taxpayer, Your Income Tax-1955 (American Institute of Accountants): Illusions Unlimited (National Broadcasting Co.): Princeton University Reunion (Princeton University); Meteorology (Roger Stone); Conveyors (Hewitt-Robins Inc.); Aluminum (Aluminum Limited); Training Films for Armed Forces. TV COMMERCIALS: for various clients and agencies. East Coast shooting for Warner Bros. pictures.

#### Raphael G. Walff Studias, Inc.

Dicran Nahigian, 330 Park Avenue, New York City. Phone: PLaza 5-5386. (see complete listing in Los Angeles area)



#### District of Columbia

#### Atlas Film Corporation

913 Warner Bldg., Washington 4, D. C. (see complete listing in Chicago area)

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#### BYRON, INCORPORATED

1926 Wisconsin Ave., N.W., Washington 7, D.C. Phone: DuPont 7-1800

Date of Organization: 1938

Byron Roudabush, President George T. Merriken, Lice-President Peter J. Agnew, Secretary Dr. Frank G. Kear, Treasurer Joseph K. Hooper, Laboratory Manager Dudley Spruill, General Manager Glenn Johnston, Director of Photography

SERVICES: 10mm films for television, training, sales and public relations. FACILITIES. Studio and laboratory, sound, stage, recording, art, animation, photography, editorial, developing, printing, color print, processing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Conclud (Federal Civil Defense Admin.); Shrimp Please (Fish & Wildlife Service): Post Mortem Tissue Donation (National Selected Morticians); The Big Test (National Fertilizer Association). TELEVISION FILMS: Facts Forum (Facts Forum); Town & Country Time 26week syndicated TV series.

#### Science Pictures, Inc.

Sidney A. Gerbich, 1737 "H" St., N.W., Washington 6, D.C. Phone: EXecutive 3-1092. (see complete listing New York City area)

#### Maryland

#### INTERNATIONAL MOTION PICTURE CONSULTANTS, INC.

Norwood Rd., R.F.D. #3, Rockville, Maryland Phone: Lockwood 5-0673

Date of Organization: January, 1951

Philip Martin, Jr., President & Treasurer George Scharr, Twe-President Hollis R. Boyd, Secretary

SERVICES: Production of 35mm and 16mm motion pictures. FACILITIES: Use the complete lacilities of Capitol Film Labs, in Washington, D. C.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Your Union in Action (Communication Workers-C.LO.): Tool Up to: Leadership and March Toward Freedom (United Gas Coke Workers-C.I.O.); Natural Rubber in Roads (Natural Rubber Bureau): Mechanical Mule (Carl Byoir & Associates, Inc. for Willys Motors).

#### Mode-Art Pictures, Inc.

Chester A. Lindstrom, 4718 Dorset Ave., Chevy Chase 15, Md. (see complete listing in Pittsburgh area)

## Your Dependable Buyer's Guide

★ The pages of this Annual Production Review provide reference data attested for accuracy by executives of all listed companies. Client and film references are provided as warranty of recent experience in business film production.

#### New Jersey

#### ON FILM, INC.

Princeton, New Jersey

Phone: Belle Mead, N. J. 3200

Branch: 10 East 49th St., New York, N. Y

Phone: PLaza 9-1976

Date of Organization 1951.

Robert Bell, President Frederick Johnston, Treasurer

Thomas Hughes, Director of Sales Tracy Ward, Executive Producer Gonstance Garvin, Business Manager

Yngvar Haslestad, Production Control Div. Leslie Crocker, Dir. of Photography

Barbara Norris, Executive Director Gene Collins, Art Director

Helen Scoppettone, Office Manager

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commercials for industry, Government, agriculture and television. Public relations, sales promotion, merchandising, medical and training films. FACILI-THS: I6mm and 35mm cameras, 5500 sq. lt. sound stage, ammation stand and camera, magnetic recorders, art department, stall writers, directors, cameraman, editors and artists.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Some Ideas (Chrysler Corp): The Busiest Place in Town (New Jersey Education Association); Treatment of Candidiasis and Studies in Human Fertility revised (Ortho Pharmaccutical Corp.): The Scott Hi-Speed Paster (Walter Scott & Co., Inc.). SLIDEFILMS: Pan Serven Advertising Presentation (Radio Corp. of America): I New Retirement Proposal (New Jersey Education Association).

#### THE PRINCETON FILM CENTER, INC.

Princeton, New Jersey Phone: PRinceton 1-3550

Date of Organization: 1940

Branch: 270 Park Ave., New York City

Phone: PLaza 5-0322

Gordon Knox, President Alfred F. Califano, Business Manager Bradford K. Cross, Sales Manager Carlo Arcamone. Film Editor Summer Lyon, Chief Writer

SERVICES. Producers of special purpose motion pictures, television programs on film; television commercials. Nationwide distributors of sponsored and television films. FACILITIES 46mm and 35mm cameras; sound stage. Western Electric sound system, mobile sound location truck, mobile generator and camera car.

RECENT PRODUCTIONS AND SPONSORS MOTION PIGIURES: There Are No Strangers (Welfare Federation of Newark, N. J.): Right Puckage, Faster Than You Think (Westinghouse Electric Corp.): The Long Street (Ingersoll-Rand): Iseptic Procedures Oral Surgery, Seabased Heli-copters, Catapult Signals and Launching Proce dures, Mark 7 Mod 1 Arresting Figure (U. S. Navy): Building Divamy (Structural Clay Products. Inst.): Pipe Dieams Come Time (Orangeburg Pipe Manulacturing Co.); Mightier Than the Sword (Bureau of Independent Publishers and Distributors of the U.S. and Canada): Time. Space & Dollary (Crescent Truck Company): The Changing Scene (Esso Standard Oil). 1V COM-MERCIALS, for Keebler-Weyl Baking Company, Oldsmobile (Dealer commercials, Spectacular and Theatre commercials). AC Spark Plug.

(LISTINGS CONTINUED ON FOLLOWING PAGE)

#### MIDDLE ATLANTIC

#### New Jersey Listings: Continued RIVERSIDE PICTURES

North Hackensack, New Jersey Phone Teameck 6 2986 Date of Organization: November, 1915 Ed. W. Bensen, Proprietor

SERVICES. Sales promotion, public relations and training motion pictures. Slidclibus (color sound), FACILITIES Equipped for 16mm productions in color and sound.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTI RES. Tulking Trucks and Modern Communication Hith Microwave (Ecderal Telephone & Radio Co., Div. of International Telephone & Telegraph Corp.); The Profit Plan (The Lecwal Company); Inaconda Presents PG's (The American Brass Co., Sub. of Anacouda Mining Co.); Rucing Thirlls Iffout and Rucing Champrons Affoat (The Gulf Oil Corporation).

#### New York State

#### HOLLAND-WEGMAN PRODUCTIONS

233 North Street, Builalo, New York Phone: FL 4600

Date of Organizaton: 1952. Sheldon C. Holland. Partner

Edward J. Wegman, Partner James 1. Allan, Editorial Chief.

Paul G. Fnt. Director of Photography

Helen M. Brayman, Director Robert F. Flynn, Writer Director

Nancy A. Getman, Production Coordinator Gordon J. Christopherson. Int. Director.

SERVICES, Sales, sales promotion and instructional films for business and industry; medical, educational and scientific films; slidefilms; commercials and programs for television. FACILI-T1ES: Sound stage, blimped studio cameras, 16mm magnetic studio recorder. Johnn magnetic portable recorder. 3 channel 16mm magnetic film dummies for mixing,  $\mathbf{1}_4$  inch magnetic Rangertone sync recorder, animation stand, art department, creative staff, music library, film vault,

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURIS Fransion, 1951 (World Council of Churches): The People Who Couldn't Be Helped (Community Chest of Buffalo & Trie County): Harnessing a River (Corps of Engineers, U. S. Armyr. Go Go Go With 140 and Concrete Sureing +1 he Carbor undum Co.): Pocket Plenty of Profits (Columbus-Mckinnon Chain Corp.); For Today and Tomorrow (Catholic Diocese of Buf-Lilo). TV COMMERCIALS for Ledders Quigan. National Gypsum, Morrison Steel Products, New York Telephone Company, Family Latmer, Wildroot. Trice Products

#### McLARTY PICTURE PRODUCTIONS

15/17 Stanley Street, Buffalo fr. New York Phone Laylor 0532

Date of Organization 1931

Henry D. McLarty. Owner and Exec. Prod.

SERVICES Exclusively Joinin industrial scientific and educational films. Homm short subjects and spots for television. TACILITIES, Sound stages, Mainter cameras. Stancil Hoffman magnetic recording system [1] A. Manitri optical recording system. mobile truck facilities for industrial coverage.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURIS The Happiest Time

(Rochester Community Chest); The Scott An Pak (Scott Aviation Corp.); Kendall Presents (Kendall Rehming Co.); The Barcalounger (Barcola Mfg. Co.); Summer Twinsulation, Winter Twinsula-tion, Tybestos Siding and Plastering Technique (National Gypsum Co.). SLIDFFILMS. More Sales with Tycos (Laylor Instrument Companies).

#### **ROQUEMORE FILMS**

11 Mr. Vernou Blyd., Hamburg, N. Y.

Phone: FRontier 3876

Studio: 12 Pearl Street, Buffalo 2, New York

Phone: MOhawk 2512

Date of Organization: 1940

Everett E. Roquemore, Director & Gen. Mgr. Mildred B. Roquemore, Secretary and

Issistant Director

SERVICES. Motion pictures and slidefilms for business, education, industry and television. FA CILITIES Equipment trailer, reflectors, skrims, dollies, etc. for location work and complete professional lighting equipment; sound recorders, mike booms, dollies, floating walls, moving backgrounds, overhead lights, etc. for studio work.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Exposition Highlights and The Midway (Morrison Productions): County Fair and Niagara Holidays (R-M. Frayelogs). TV Series for several sponsors. Only references submitted,

#### Pennsylvania

(Philadelphia, Pa. Area)

#### **DeFRENES COMPANY**

1909-11 Buttonwood St., Philadelphia 30, Pa.

Phone: RIttenhouse 6-1686

Date of Organization: 1916

Joseph DeFrenes, President

John F. DeFrenes, Vice-President and

Production Manager

Richard DeFrenes, Ass't Production Mgr.

Frank Heininger, Director

John C. Westing, Director Stephen A. Giechon, Editorial Chief

Harry 1. Ziegler, Jr., Art Director

Michael Levanios, Jr., Chief Cameraman Hal Magargle, Chief Sound Engineer

SERVICES, 16 & 35mm motion picture produc tions from script development, production, audience testing, national distribution, Color, black and-white; sound, silent; animation; film-o-graphs, slidefilms. TV films and commercials. FACILI 1118: Sound stage "A" 80' x 100'; Sound stage "B" 40' x 60', RCA Sound System including 35min Magnetic and Film Channels-complete recording and reaccording facilities for both film and tape. Looping facilities. Lighting equipment available to outside producers on rental basis. Music library, Film storage vault, 35mm and 16mm cameras and dollnes

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Stop, Look and Listen (Reading Railroad): Protected Cargoes (The Insmance Company of North America); Mystre Seuport (Marine Historical Association); Bovine Ketosis (L. R. Sqiibb & Sons); Shrines of Judaism in Curried: (11) Training Films for the Navy in fields of Aviation, Medicine, Electronics, Ordinance and Engineering: Training film for U.S. Air Force; (2) Recruiting Films for U.S. Air Force: Medical film for U.S. Air Force: SLIDFFILMS for RCA Vic tor. Skl., Atlantic Rehning and others, 1111 VISION FILMS Series of fifteen minute IA program films featuring Reverend Donald Gray Barnhouse, general subject The Bible and You 13 COMMERCIALS for over 50 clients.

#### LOUIS W. KELLMAN PRODUCTIONS

Div. of News Reel Laboratory

1729-31 Sansom Street, Philadelphia 3, Pa.

Phone: R1ttenhouse 6 3892 Date of Organization: 1920

Louis W. Kellman, Pres. & Exec. Producer

Howard Vogt, General Manager

Paul Wendkos, Principal Director

John Burke, Director of Photography

Morris Kellman, Chief Editor

Marshall G. H. Lewis, III. Director, Adv. &

Public Relations

William R. Young, Lab. Super.

Peter Farrow, Art Director

SERVICES. Complete production from script inception to finished film of motion pictures (16mm) & 35mm) for industry, sales, advertising, public relations, medicine, information, fund raising, TV, 1V commercials, in black and white and color, 16mm Wide-Screen SalesScope and special Filmagraph animation is also available to clients. Complete 16mm laboratory is maintained for black and white processing and printing. FACILITIES: Recording dept.: 2 Maurer recorders: Maurer film phonographs, Fanchild disc recorders, Rangertone studio model console tape recorder: Magnacorder: Stancil Hollman recorder and Maurer recording equipment including mixing amplifier. 16mm lab equipped to develop black, white negative; 4 B&IF printers with automatic light change boards; Depue reduction machine 35 to 16, and 16 to 35 blowup: FDL 16mm developing machine for East man (olor, Cameras: 16mm Maurers, No. 12 Pro-Auricon with single system sound: 20 Cine Specials No. 2's with 40-200 foot film changers and 12-80-DA B&H., Arriflex, 1 blimped Mitchell, Lighting equipment; facilities for transparency, slide film work, animation dept.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Foundation for Good Public Relations (Philadelphia Electric): Platinum Process Gasoline and Meet Our Dealers (Atlantic Rehning): Your An National Guard (Pennsylvania Air National Guard); Rx For Health (Commonwealth of Pennsylvania): Philadelphia-Historical Heritage (The City of Philadelphia); Highway to the Horld (The Delaware River Port Authority): Snow Suit Time, Luzy Lucy and Happy the Healthy (Philadelphia Dairy Council): Backstage at the Orchestra (The Madway Organization). IV COMMERCIALS, for Ditman & Kane Agency (The Lester Piano Company); Richard Foley Agency (Abbott's Ice Cream): Ralph Hart Agency (Magic Milk Shake Commercial): Philip Kline Agency (M.A.B. Paints): Aitkyn-Kynett Agency (Mrs. Paul's Frozen Foods): Ecoff & James Agency (Wetherill Paints); Adrian Bauer Agency (Frank's Beverages): Richard Foley Agency (Mrs. Smith Pics): 35mm theatrical for The Charles E. Hires Co.

#### PHOTO-ARTS PRODUCTIONS, INC.

2330 Market Street, Philadelphia 3, Pa. Phone: RIttenhouse 6-3696-7

Date of Organization: 1948

George M. Adams, President

Walter F. Dombrow, Vice-President,

Do. of Photography Rita A. Baldino, Business Manager

Robert 1. Hoban, Sales Manager

Eugene Gelber, Writer Director

Jos. R. Mayer, Unit-Head Cameraman Harold Hodgeman, Studio-Head Cameraman

Ralph Humphreys, Still Dept. Manager Joseph Dombrow, Film Processing

SERVICES: 16 & 35mm motion pictures for indus try, training and TV: sound slidefilms. Produc-

(LISTING CONTINUED ON FOLLOWING PAGE)

#### A Message of interest to:

Motion Picture Producers,
Distributors, Advertising Agencies,
Sponsors, Film Libraries,
TV Film Producers and Distributors...

Peerless
Services
include:

## Preservative and Preservative Film Treatments

Release Prints, Trailers, Television Shows on Film, Kinescopes, TV Commerciols, Theatre Screen Advertising, Prints for Continuous Projection Negotives, Masters, Originals, Filmstrips, Transporency Slides, Microfilm

#### Film Rejuvenation

Shrinkoge Reduction Scrotch Removol Rehumidification Cleaning and Repairs

#### Film Library Servicing

Shipments, Inspection, Cleaning, Repairs, Inventory and Booking Records, Storage

#### Servicing TV Shows on Film

Insertion of Commercials, Shipments
to Stations, Booking Records,
Follow-up, Inspection on Return,
Cleaning, Repairs, Replacements,
Storage, Substitution of
Commercials, Reshipments

#### Film Distribution Servicing

Storage pending orders, Inventory Records, Shipments to Purchasers

#### Filmstrip Packaging

Breakdown of rolls into strips, Packaging in cons, Labeling, Boxing of Sets, Storage pending orders, Shipments Without exception,
ALL film should be treated, if
you are to get maximum results in
terms of good projection and number of
showings. Without treatment, your film—
from initial release to the last booking—is much
more susceptible to damage. And damaged film
can result in an indifferent audience.

Peerless Treatment is only one of the services we offer to users of film. But we feel it is the most important, because its objective is to start prints off right and keep them in good condition longer. It is the finishing touch and the least expensive item in the whole process of picture-making. Yet it safeguards millions of dollars invested in film. When you order prints, don't forget to include "PEERLESS TREATMENT" in your purchase order.

And, if you have film that has become "hurt" or "tired"—scratched, edge-nicked, brittle, warped, or just dirty and oily, call on Peerless service to salvage it—not only your prints, but also your negatives and originals.

# DEERLESS

FILM PROCESSING CORPORATION

165 WEST 46th STREET, NEW YORK 36, N. Y. 959 SEWARD STREET, HOLLYWOOD 38, CALIF.

21 YEARS EXPERIENCE IN SAFEGUARDING FILM

PEERLESS TREATMENT ovailable also through Official Licensees in CHICAGO • DALLAS • DAYTON • DETROIT • HOLLYWOOD • KANSAS CITY NEW YORK • PORTLAND • SAN FRANCISCO • ST. PAUL • WASHINGTON Berne • Brussels • London and Denham • Mexica City • Sydney • The Hague • Torrato

#### MIDDLE ATLANTIC

#### Pennsylvania Listings: Continued

#### PHOTO-ARTS PRODUCTIONS

tion from story board, script, set construction, etc. to screen. FACILITIES. Four-story building with main drive in studio, 30x106x21-foot ceiling, second studio for TV commercials, 30x40 feet. Projection room, conference foom; permanent kitchen set, editing, etc. Double and single system sound cameras, sync. sound recorder; T channel mixer; interlocked playback; misic library; reversal and negative processing machine; complete location crews; fully staffed and equipped still studio and laboratory.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Panther Valley (CBS American Week); Faven Boy Story (Geare-Marston Agency); For Fair Play (Commonwealth of Penna.); Beauty of the Earth (S. L. Allen, Inc.); Chipzely (J. Cunningham Cox Agency).

#### Stanley Neol Productions, Inc.

Harrison W. Wood, Sales Mgr., 1420 Walnut St., Philadelphia, Pa. Phone: PEnnypacker 5-6135, (see complete listing in New York City area)

#### Pittsburgh, Pa.

#### The Jam Handy Organization, Inc.

 M. McCollom, in charge, Gateway Center, Pittsburgh. For detailed description of complete services and facilities see listing text under Detroit Area.

#### MODE-ART PICTURES, INC.

1022 Forbes Street, Pittsburgh 19, Pennsylvania Phone: Express 1-1846

Branches: Western Reserve Bldg., Cleveland 13, Ohio, 6063 Sunset Boulevard, Hollywood 38, Calif., and 4718 Dorset Ave., Chevy Chase 15, Maryland

James L. Baker. President Robert L. Stone. Exec. Vice-President H. John Kemerer, Vice-President John H. Ware, Vice-President—Sales

SERVICES: Industrial, educational, public relations and television motion picture productions and TV commercials. FACILITIES: Fully staffed and equipped with 35mm & 16mm magnetic and photographic, recording and editorial facilities. Sound stage, Locations in Pittsburgh, Cleveland, Hollywood and Washington, D. C.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Deep Drawing of Stainless Steel (Alleghens Ludtum steel Corp.); Black Gloves (Community Chest of Alleghens County); 67 Melody Lane (Trans-Video Corporation); More Than a House (Brown & Vaugh Development Co.); Born to Hy (Acro Supply & Mig. Co.).

#### MPO Productions, Inc.

William Henning, 501 Berger Bldg., Pittsburgh, Phone: COurt 1-2588,

(see complete listing in New York area)

#### An EXCLUSIVE Listing of Specialists

★ The producers supplying complete listing text in these pages provide you with the one depend able source of these specialized services for all types of business, government and television litins and other forms of audio-visual communications. Listings are not paid space but restricted to complete replies which include minimum references.

#### WARREN R. SMITH, INC.

117 Fourth Ave., Pittsburgh 22, Pennsylvania Phone: EXpress 1-E10

Date of Organization: September, 1952

Warren R. Smith, President Regis Cordic, Fice-President Arnold D. Wilner, Secretary James K. Walker, Treasurer John Freeman, Production Dale Thompson, Animation John W. Zwergel, Laboratory Peter Manners, Salex

SERVICES: Complete 16mm production and Laboratory service; complete animation department, 35mm photography and production. FACILI-11ES: 35mm Bell and Howell, Auricons (400% 1200). Kodak cine specials, reversal, negative-positive processing, magnetic recorders for 147% 16mm tapes, studio and workshop, B&H, RCA projectors, Union Berlin step printer for sound and picture (B&W) or color, 3 channel magnetic mixing. Maurer 6 track optical recorder, animation stand, editorial rooms.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Making Time at Alcoa (The Standard Register Co.); The Abbie Neal) Show (Abbie Neal): Continuous Casting (Koppers Company): Rolling Four Way (Pittsburgh Steel); New Steel Industry for Venezuela (U. S. Steel).

#### Wilding Picture Productions, Inc.

Ralph Maitland, 429 4th Avenue, Pittsburgh, Pa. Phone: GRant 1-6240. (see complete listing in Chicago area)



GEORGIA·KENTUCKY·LOUISIANA TENNESSEE AND VIRGINIA

#### Georgia

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#### BEELAND-KING FILM PRODUCTIONS

752 Spring Street, N.W., Atlanta, Georgia Phone: El.gin 7558

Date of Organization: 1952

C. D. Beeland, Partner & Production Mgr. R. W. King, Partner & Saley Mgr. Richard A. Walsh, Producer Director L. E. McCamber, Director of Photography

D. S. Phillips, Film Editor

E. Beeland, Make-up

Harry Herzog, Art Director

M Roberts, Sound Engineer

1d Burris, Laboratory Manager

Blanche S. Lee, Sales Promotion

SERVICES: Canemascope, industrial and commercial motion pictures, filmagraphs, sound slidefilms, LV programs and commercials, animation, 16 and 35mm processing and printing, sound recording and color printing. FACH, LHES: 16 & 35mm cameras, lighting, recording, dollies, casting and direction. Complete 16 and 35mm laboratory facilities, including Western Electric sound channels.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. The Falley 35mm color Canemascope for theatrical release; The Expanding Frontiers (Georgia Tech. Alumni Foundation): The Machinery History Record (U.S. Navy); And

Then There Was Light (Ga. Electric Membership Coop.); Leaders of Tomorrow (Ga. Military Academix); Happy Holidays (Ida Cason Gardens). IFLEVISION FILMS: Nancy Carter's Gook Book (Colonial Stores). SLIDEFILMS: A Punch Where it Counts (The Coca-Cola Company); Man on the Dirieveny (Modern Metal Products). TV COMMERCIALS: for Delta Airlines, Jesse Jewell, Kroger, Crosby-Hodges Milling Co., Westinghouse.

#### Kentucky



#### KENT LANE FILMS, INC.

1253 So. Third St., Louisville 3, Kentucky Phone: Magnolia 8659

Date of Organization: 1917

Lom Mulvey, Asst. Producer

Kent Lane. President and Producer
Julia Lane, Treasurer
Howard Hunt, Secretary
Marian Mudd, Office Manager
Howard Stiles, Director
Wanda Receveur, Writer
Hugh K. Miller, Dir. of Still Photography
Ben Sandman, Jr., Art Director
Jack Farbis, Dir. Music & Sound
Eleanora Meiman, Casting Director

SERVICES: Merchandising, sales promotion, public relations and training films. Television commercials, slide films, still illustrations, editorial service and story boards. FACILITIES: Sound stage, recording studio, art and animation department, editing rooms, interlock magnetic film recording and playback. Mitchell or Maurer, 16mm cameras, dolly, all necessary equipment for studio or location film production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Loaf On the Job (Grocers Baking Co.); Mobile Maid (General Electric); A Fitting Mory (Tube Turns); In Flight Feeding (Reynolds Metals). 1ELEVISION FILM: Kentucky Mory (State of Kentucky). SLIDEFILM: Know Form Church (Cumberland Presbyterian Church). TV COMMERCIALS: for General Electric Company, Devoe & Reynolds and Peaslee Gaulbert.

#### Louisiana

#### COMMERCE PICTURES

525-527 Poydras Street, New Orleans, Louisiana Phone: MAgnolia 5026

Date of Organization: 1940

Robert Wiegand, President

SERVICES: Motion pictures—35mm advertising and institutional: 16mm institutional and 1V spots. FACILITIES: Silent and sound stages, 35mm and tape recording, continuous process developing, cutting, matching and editing: lights: Mitchell and Bell & Howell cameras.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Fair Grounds 1954 (Fair Grounds Corp.); Mix O Gas (General Gas); The New Delta Control (Delta Tank Corp.); L & J Hines (Jas. F. Comiskey Co.); Grystal (Baumer Foods, Inc.).

#### Virginia

#### Polaris Pictures, Inc.

Hugh Peters, Co-Producer, 227 West Boscawen Street, Winchester, Virginia, (see complete listing in Los Angeles area)

#### CONTINENTAL PRODUCTIONS CORP.

539 Vine Street, Chattanooga Tennessee

Phone: 7-4302

Date of Organization: 1952

James E. Webster, President & Exec. Producer

Gene A. Carr, T. P. & Exec. Director

H. L. Thatcher, Treasurer Thomas Crutchfield, Secretary Glenn A. Westbrook, Sales Mgr.

Charles L. Doughty, Mgr. Immation & Art Dept.

SERVICES: 16 and 35mm color and black and white live and animated motion pictures; sound slide films; and industrial sales, sales and personnel training, documentary, public relations, medical, educational, and TV films. Producers also of FilmoRama productions (16mm version of Cinemascope), color stills for display, and Stereo presentations. FACILITIES: Full production facilities, including 16 and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras. Filmo-Rama lenses, over 125,000 watts of lighting equipment, and complete art and animation dept. Permanent creative stall-writers, directors, cameramen, editors, artists, sound engineer, and musical director.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Mr. Blevins & The Counter Code (The Krystal Co.); Log Pond Construction, Harvest From the Forest (Bowaters Southern Paper Corp.); Sheer Glamour (Davenport Hosiery Mills Corp.); Cramet is Born (Cramet Company - Sub, of the Crane Co.); McCallie Summer Camp (McCallie School for Boys); Baylor Summer Camp (Baylor School for Boys); Training Aids (Currin Company, Inc.); Custom Made Technical Gerannes (American Lava Corp. - Sub. of Minnesota Mining & Manufacturing); Backgrounds for Beauty (Bell & Howell Co. and Continental Productions Corp.). SLIDEFILMS: Pre-Mix Goolers and Fendors (Coca-Cola Bottling Co., Thomas, Inc.). COLOR TRANSPARENCIES: Orchid Promotion (Rivermont Orchid Gardens); Catalog Inserts (Southern Electrical Corp.). TV COM-MERCIALS: for Cavalier Corporation. The Krystal Company, Fleetwood Coffee Company, M. M. Hedges Mfg. Co., The Double-Cola Co., The Pioneer Bank, Currin Company, Inc., Chattanooga Gas Co., Mayfield Dairies.

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#### SAM ORLEANS AND ASSOCIATES, INC.

211 W. Cumberland Ave,, Knoxville 15, Tenn. Phones: 3-8098 and 4-1301

Branch: 550 Fifth Avenue, New York City, N. Y.

Date of Organization: 1946

Sam P. Orleans, Executive Producer Lawrence Mollot, Associate Producer

SERVICES: Public relations, training, surgical and medical films; television films; slidefilms. FACILITIES: Studios, production equipment; cutting rooms; portable synchronous tape recorder. Projection and recording room. Transportation equipment. 3-D cameras and projection equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Special Progress Reports and Gaseous Diffusion Plant Expansion at Oak Ridge and Paducah (Atomic Energy Commission): A Step in the Right Direction (U.S. Air Force); The Second Hundred (Michigan State College): Your Health Department in Action (City of Knoxville).



(INDIANA · OHIO · MICHIGAN)

#### Indiana

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#### AMERICANA PRODUCTIONS, INC.

2213 No. Meridian Street, Indianapolis 4, Ind. Phone: WAlnut 3-1969

Branches: New York 17, 424 Madison Avc., PLaza 8-2740: New York 19 (production office) 680 Fifth Avenue, Cfrele 7-1994

Donald V. Nestingen, Producer-Director
Donald A. Haldane, Producer-Director
Robert Braverman, Producer-Director
Sol Fried, Associate Producer
J. M. Spragg, Office Manager
Robert C. Crichton, Script & Story Dept.
David L. Bichler, Scientific Research & Luison
Charles Lichtenstein, Photographic Section
Joseph Mara, Art Director

SERVICES: 16 & 35mm live and animated, documentary and entertainment, sales, civic industrial, agricultural and public relations motion pictures and slidefilms. 1V films and commercials. Visual aids consultation and planning services from idea to complete distribution. FACILITIES: Complete creative staff and technical facilities. Versatile equipment for industrial location and special events filming. Production, distribution and sales facilities in Indianapolis and New York. Integrated staffs and coordinated inter-city facilities, high-speed production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Modern Soil Builders, A Feature Report on the Farm Progress Show, and Man Against Hunger (Nitrogen Division, Allied Chemical and Dye Corporation); Belle Glade, Florida (Chamber of Commerce); Fort Myers Beach, Florida (Beach Holiday Club); We Move Mountains (Green Construction Company); Meet Mr. Safety and Driving for Eastern (Eastern Motor Express, Inc.); Built for Life (The Wayne Works); Alert to the Future (American National Bank). FELEVISION FHAMS: film leatures for House Detectives television show.

#### FRINK FILM STUDIO

1411 Thornton Street, Elkhart, Indiana Phone: 3-0274

Date of Organization: 1951 Maurice Frink, Jr., Owner

SERVICES: Slidefilms and motion pictures: color and black and white: TV commercials. FA CILITIES: Sound stage, animation, I6mm cameras, double-system sound, magnetic film and tape recording: dubbing, 7-channel mixing, editing, screening, script writing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Millions of Variable Resistors and Manufacturing Millions of Variable Resistory (Chicago Telephone Supply Corp.); A Matter of Life (Cancer Society of St. Joseph County): Bathing At Its Best (Henry Weis Mann-Lacturing Co.): The United Fund Story (St. Joseph County United Fund); Adlake Quality Windows (The Adams and Westlake Co.): Elkhart Unites (Flkhart County United Fund): Suzan's Diagon (Your Story Hour, Inc.): Falley of Promise (Committee of 100 of South Bend and Mishawaka). SLIDEFILMS: The Vacuum Power Story and Carbinetory (Bendix Products Div., Bendix Aviation Corp.). TV COMMERCIALS: for Miles Laboratories, O'Brien Paint Corp., Gilbert's Clothing Store and others.

#### GALBREATH PICTURE PRODUCTIONS, INC.

2905 Fairfield Avenue, Fort Wayne, Indiana

Phone: Harrison 4147-8

Date of Organization: 1948 Richard E. Galbreath, President

John W. Watson. Treasures

Guy P. Fitzsimmons, Editor

Claude Cole, Camera

Allen C. Moore, Sound Engineer

SERVICES: Complete industrial motion pictures, 16mm color, black & white, RCA licensee. FA CHAITES: Sound stages, 200,000 watts lights, editing, printing, laboratory, Mitchell camera equipment, RCA 6 channel record and re-record, music libraries.

RECENT PRODUCTIONS AND SPONSORS MO 110N PICTURES. Winter Wonderland (General Electric); Men Machines & Minacles (York Corporation); Million Dollar Castle (National Association Homebuilders); Formula X and Money Making Methods (National Homes Corporation).

#### SCOPE PRODUCTIONS, INC.

4557-59 Marcy Lane, Indianapolis 5, Indiana Phone: HUmbolt 5546

Date of Organization: July, 1953 Henry M. Stoeppelwerth, President Robert L. Perine Secretary Treasurer

SERVICES: 16mm sound motion pictures; 35mm sound shdefilms; recordings for industry, education and television. FACILITIES: Script, titling, art, photography, recording, screening, editing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Moving of the U-505 (LaPlante Adair Co.), 1ELEVISION FILMS, Sam Snead Show series of 39 three minute gold lessons (STV, Inc.), SLIDEFILMS: Facts About Fluid Couplings (Twin Disc Clutch Co.); Lente fletin and Antihiotic Therapy (Eli Lilly and Compans).

#### Ohio

(Cincinnati, Ohia Area)

#### OLYMPUS FILM PRODUCTIONS, INC.

2222 Chickasaw Street, Cincinnati 19, Ohio Phone: PA 2184

Date of Organization: 1948

James B. Hill, V. P., General Manager C. David Gerber, Sales Manager Mary J. Renn, Production Coordinator

Jack R. Rabius, Dir. Technical Dept. Peg Bolger, Dir. Mory Department S. Harry Wilmink, Chief Editor

SERVICES: Complete script and production services on 16mm color and black and white motion pictures and slidefilms. Lip sync or post-recorded narration. Script. editing, sound services for partially completed films. Location or studio shooting. FACILITIES: 1500 square loot sound-proofed studio: Maurer 16mm cameras: magnetic tape sound recording: complete editing equipment: Iull range of lighting equipment. I'wo permanent kitchen sets. Other sets built to order.

RECENT PRODUCTIONS AND SPONSORS MO11ON PICTURES: Fresh Frosted Meats for the Food Service Industry (Armour & Co.); Right and On Time (Crosley Div.—AVCO Mfg. Corp.); Flying Saucers (Economics Laborators); BCG-Vaccination Against Tuberculosis (Research Foundation); Now I'm In Business (G. S. Blakeslee & Co.)

(LISTING CONTINUED ON FOLLOWING PACE)

#### EAST CENTRAL: Ohio

#### Wilding Picture Productions, Inc.

R. I. McMillan 617 Vinc St. Cancinnati Oliio, Phone. GArfield 6177.

(see complete listing in Chicago area).

#### Cleveland, Ohia

#### CINECRAFT PRODUCTIONS, INC.

2515 Franklin Blyd., Cleveland 18, Olno Phone. 81 perior 1 2300
Date of Organization: 1939
Ray Calley, President
Richard T., Reynolds, General Manager
Paul Culley, Production Manager
Robert T. Hayiland, Producer
Robert Welchaus, Producer
Frank Siedel, Nerpts
Harry Horrocks, Chief Cameraman
I'd Perry, Mills and Immation
Robert Mowry. Int Director
William Applegate, Sound
Charles Foth, Mage Manager
Josephine Giarmita, Office Manager

SERVICES: Industrial sales and job training motion pictures and slidefilms: TV spots and package shows. EACHTITES, Studio, sound-proofed stage, floating stage: Mitchell cameras. Fearless dollies, M&R booms: lights; diesel generator on truck for location; real projection with 13' screen; multi-camera synchronized shooting and projection; Leleprompter; RCA sound-on-film. Ampextage recorders; disc equipment; ait department with Saltzman animation stand; 5 man creative department.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. Laconite (Reserve Mining) Company); Land of Promise (Cleveland Electric Illuminating Co.); Milestones of Motoring (Standand Oil Company of Ohio); The Perfect Parallel (Libbey-Owens-Ford Glass Co.); Your Safety in Trees (Daves Tree Expert Company); Crystal Clear (Fostoria Glass Company), 114.1 VISION EHAIS: Ohio Stary (39 films for Ohio Bell Telephone Company). SLIDEFILMS. ILinking to Your Future and Profit by Experience (Aluminum Company of America): Overhead Door To Profits and The True Story (The Pennzoil Co.); Message from Malta (Dresser Manufacturing Company): Hestinghouse Dehumidifier and others (Westinghouse Electric Corporation): Sales Stimulation (Berger Manufacturing Div. of Republic Steel Corporation). IV COMMERCIALS, for The Glidden Company, Standard Oil Company of Ohio: Alliance Manufacturing Company: The Ohio Bell Telephone Company, Willard Storage Battery Company: Libbey-Owens-Ford Glass Company. Truscon Division and Berger Division of Republic Steel Corporation and others.

#### \*

#### ESCAR MOTION PICTURE SERVICE

7315 Carnegie Avenue, Cleveland 3, Ohio Phone, Endicot 12707
Date of Organization: 1912
Friest S, Carpenter President
Fester Whitney, Faboratory Manager
A T, Cope Editional Director
Peg Bowman Script Department
Charles Hale Maintenance
H B Armstrong Service Manager
Charles O Donnel Sound Engineer
A English Carpenter Office Manager

82 RAMCES. Grain and 35mm motion pictures slid films. A or color TV production department for sea a factor. Commercial Kollachtome specialty and store. TACHTTH'S Sound studio.

with equipment for all types photography, including hp sync on both 15mm and 35mm. Ibmm and 35mm thin recorders; professional tape recorder provides immediate playback. Refecording from 15mm or 35mm film, tape of disc. Pro. I5mm and 35mm cameras; Mole Richardson lighting. Air conditioned laboratory formit and 35mm processing. Bell x Howell printers; optical printing 35mm to 15mm and 15mm to 15mm, picture and sound. Color printing, 15mm and 35mm lacquer coating. Sensitometrical quality control, cinex machines for 35mm and 15mm. Editing department; animation and slidefilm departments. An conditioned settering from:

RECENT PRODUCTIONS AND SPONSORS MOTION PROTURES: 35mm shorts for Cleveland Plain Dealer WGAR and BBD8O, 16mm productions for Cleveland Range Co., Cleveland Dept. of Recreation. I winsburgh-Miller Co.; Amer. Society of Lubrication Ingineers; Neston Stud Weldings Addex Corp. and Barth Corp. SLIDLEHLMS. for Brush Electronics Corporation: James P. Lincoln Arc Welding Foundation: Westinghouse Corporation: and Leece-Neville. IV SHOR1S. H. J. Rand & Associates and Oil City Refiners.

#### INDUSTRIAL MOTION PICTURES, INC.

1706 East 38th Street, Cleveland 14, Ohio Phones: 4:Xpress 1-3432 & 1-3491

Date of Organization: 1945

A. P. MacDermott, President-Treasurer

D. F. MacDermott, Secretary

L. B. Mevers, Production Manager

J. L. Mreuch. Director of Photography

SERVICES Motion pictures, slide films, slides and still pictures, black and white or color; sound recording and script. FACHLITHES: Cine Special and Auricon cameras, 35 and form animation, complete lighting, stage, sound studio with five channels including tape and 16mm recording; editing and still picture laboratory.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: New Bridge Abead (Concrete Products Co. of America); The Builders (Wire Reinforcement Institute, Inc.); Decision for Obio (The Special Transportation Committee of Obio Railroads); Ten Days Per Man and Equation for Profit (Fuelid Division of General Motors Corp.).

#### Mode-Art Pictures, Inc.

Donald Jones, Western Reserve Bldg., Cleveland 13.

(see complete listing in Pittsburgh area).

#### PRODUCTIONS ON FILM, INC.

1515 Fuclid Avenue, Cleveland 15, Ohio Phone: SUperior 1-9829

Date of Organization: January, 1952 Robert Heming Blair, President James LaMarr, Executive Vice-President

William C. Blair, Necretary
Robert R. Carroll, Director of Production
Mel Horace, Director of Photography
George J. Murphy, Lubinatory Manager
Richard Trimble, Studio Manager

Don Gabriel, Sales Dolotes I. Russo, Office Manager

SERVICES: Greators and producers of sound motion pictures and slidefilms for industrial education and promotion. TV programs and commercials. EVCHTITES Mainer sound system and cameras Auricon single system. Kinescoping single system. Chiespecial and Bell & Howell. Itomin live recordings and refrectidings from tape of disc, sound stages lighting equipment, editing, 11 research writing stills and arem ton depart.

ments, projection room. Complete laboratory la-

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES Snowball Conference and Screwball Conference (Work Simplification Conference); Every 15 Minutes (Mayors' Traffic Salety Comm. Gits of Cleveland); Proof by Comparison (Standard Oil of Olio). STIDEFILMS, The Perfected Inheless Tire (General Lire & Rubber Company).

#### Wilding Picture Productions, Inc.

Dean Collin, District Manager, 1010 Fuelid, Clevekind, Phone: TOwer 1 6440, (see complete listing in Chicago area)

Cantan, Ohia

#### Paul Hoefler Productions

Rep. Martha Heising, 201 Linwood Ave., Canton, Ohio.

(see complete listing in Los Angeles area)

Daytan, Ohio

#### FILM ASSOCIATES, INC.

1600 So. Dixie Highway, Dayton 9, Ohio Phone: WAlnut 2164 Date of Organization: January, 1946 F. Raymond Arn, President Mildred G. Arn, Vice-President, Treasurer Clement V. Jacobs, Secretary Edward R. Lang, General Manager Nancy Beatty, Office Manager

SERVICES Complete 16mm motion picture production and laboratory services. Television spots. Golor duplicates. Complete laboratory and sound department. New studios completed in fall of 1954. FACILITIES: Two sound and production studios 10% x 16% x 16% and 20% x 20% x 9%. Complete sound department 16mm optical and magnetic, Magnetic tape. Disc recorders, Film phonos, Altec Mixing console, Kinescoping equipment, Laboratory-negative and positive continuous processor, reversal continuous processor, complete printing equipment. Editorial and ammation departments.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES Are Termiter Eating Your Home (Externital Chemicals): The In Is Free (Seawave-Cincinnati, O.): Restoration of Maxilo-Velum (Maxilo-Facial Surgery Dept., Miami Valley Hospital, Dayton, O.): Watch The Bride (Sylvania Products): The 1954 Hambeltonian and The 1954 Little Brown Jug (U. S. Frotting Association). TV COMMERCIALS, for Stockton-West-Burkhardt (Hudepohl Beer) (Gibson Wines) (Chun King Foods), Widland Adv. Agency (Burger Beer), Stockty-Van Camp Foods (Choplets). Byer & Bowman Agency (Gam Beer), J. Walter Thompson (Ford Motors).

#### Haig and Patterson, Inc.

[13] North Ludlow Street, Dayton 2, Ohio, Phone: ADams 9321.

(see complete listing in Detroit area).

#### The Jam Handy Organization, Inc.

A. M. Simpson, in charge, 310 Talbott Bldg., Davton 2, Phone: ADams 6289, (see complete listing in Detroit area) Detroit, Michigan

#### \*

#### FLOREZ, INCORPORATED

815 Bates Street, Detroit 26, Michigan Phone: WO 24920

Sound stage: 25305 John R Road. Royal Oak Township

Date of Organization: 1931

Genaro A. Florez, President

Hans A. Erne. Executive Tree-President

Paul A. Kelcourse, Sec.-Treas., Gen. Mgr.

J. Raymond Cooper, Free-President, Prod. Mgr. John K. Kleene, Creative Director

Ray B. Helser, Director Specialty Sengery

Creative Group Heads: Ernest D. Nathan, Clark Broderick, W. L. Thomas, Charles Hooker,

SERVICES Consultants, creators, producers for sales and service training, promotion, and management, product presentation, technical exposition: conventions and exhibits, employee and consumer relations; economic information. Planning and producing slidefilms, motion pictures, transparencies, Videograph presentations, charts, record ings, models and exhibits, stage presentations. manuals, texts, questionnaires, house organs, Offer ing stock shots, asy equipment, syndications, FACHLITTES: Six-story main building, equipped and staffed for: research, planning, writing, edit ing, all media: layout, art, illustration, technical rendering; motion picture photography, lbmin or 35mm, sound or silent, black-and-white or color; still photography, glamor shots, selling seenes, technical illustrations, exploded views; photographic laboratories, developing, printing, enlarging, copying, color duping and processing, Ozalid reproduction, slidefilm animation; arrange ments for typesetting, letterpress printing, offset lithography, silk screening, grayure; hlm titles, New Royal Oak Sound Stages, 1000 sq. It. completely equipped. Mitchell camera equipment. Reeves magnetic sync sound.

RECENT PRODUCTIONS AND SPONSORS MOTION PICIURES: The Old Fashioned Way. Remotaire-tor Modern Living, The Big Difference, The Lilly Digest Story, Spark Plug Sergicing, Our Company, The Heart of the Home, etc. Incomplete listing: Sponsors not identified.

#### X HAIG & PATTERSON, INC.

15 E. Bethune Avenue, Detroit 2, Michigan Phone: TRinity 3-0283

Date of Organization: 1939

I. T. Patterson, President

Earl E. Seielstad, Executive Vice-President

C. W. Hinz, Secretary

Branch: Dayton 2, Ohio, 131 N. Ludlow St., ADams 9321.

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. FACILITIES: Complete film studio, permanently staffed with writers, artists and technicians.

RECENT PRODUCTIONS AND SPONSORS SOUND SLIDEFILMS: Machining the Uninachinable and New Horizons for Quality (Shetheld Corporation); The Open Door (Kent-Moore Organization, Inc.); Roundtable Series (Cadillac Motor Car Division). SLIDEFILMS: Tabbing Prestressed Concrete Pipe (Price Brothers Company), TV COMMERCIALS: for The Crest Company,

#### THE JAM HANDY ORGANIZATION, INC.

2821 Fast Grand Blyd., Denoit 11, Michigan Phone: 1 Rinity 5-2450

Date of Organization: 1917

Jamison Handy, President Oliver Horn, Executive Tree-President John A. Campbell, L. P. (Francing Devices) Lverett Schaler, V.P. (Service Development) George B. Finch, J. P. (Sales Development) William G. Luther, V. P. (Automotive Contacts) Avery W. Kinney, Secretary Allan F. Gedelman. Treasurer

#### BRANCH OFFICES

NEW YORK 1775 Broadway, New York 19 NA Phone Judson 2:1060, Herman Goelz, Jr.,

Cinc voo: 230 N. Michigan, Avenue, Chicago J. Illinois Phone, S1ate 26757, Harry Watts.

DAVION: 310 Talbott Building, Davion 2, Ohio. Phone: Abanis 6289, A M Simpson, in

HOLLYWOOD 5746 Sunset Blyd., Hollywood 28, California, Phone: H1 mpstc.ad 5809, (Service office, not sales.)

PHISBURGH Gateway Center, Pittsburg 29, Pennsdyama, Phone: I Npress 1 1840. J. M. Mc Collum, in charge,

St. Louis: 1378 Lindell Blyd., St. Louis, Missouri. James Darst, in charge,

SERVICES. Motion pictures commercial, indusunal; sales training; customer, personnel and public relations, minute movies, three-numite screen advertis ments, spousored shorts safety educational, health films; television commercials SLIDEFILMS Commercial industrial sales and shop training customer and public relations, merchandising, a cord c rtoon, ic.ding, chart, discussional, quiz, school study and health selety first and. Glass slides transparences, slule racks opaque materials. TACHALLIS Complete studio Sound stage, recording, set construction, direction, cast ing, scene design, mock ups, miniature, stage management, field reconnaisance, animation studios music direction and orchestra, real projection, propdepartment, speech and acting coaching, slidefilm studio, film processing laboratories, art department. location equipment, creative stall. Projection sales and service. Special devices: Suitcase projectors. Shopper Stoppers, continuous loop projection, projectors, synthetic training devices

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: What Mr. Bell Had In Mind, Tomorrow's Divers (Chevrolet): Out Of This World (E. I. duPont de Nemours & Co., Inc.): The Rumen Story (Ralston Purma Company); Give Yourself The Green Light (General Motors): Report On Your Investment (Archdiocesan Development Fund): Recharge Fin Bill (United Motors Service): Buby Goes Home (Mead Johnson & Co.): Time For Profits (General Motors Acceptance Corp.): Keep The Farm In The Family (American Petroleum Institute): H Figures (Kraft Foods Company): Easy Out (United States Navy). SLIDEFILMS The World In His Tims (Preshyterian Church): Fun On II livels (Chevrolet Corvette); A Member Of The Family (Frigidaire). Man Made Libers (E. L. duPont de Nemours & Co., Inc.): Stories of Music Classics, Foundations of Democracy In The U.S. (School Service Series).

#### HENNING & CHEADLE, INC.

1060 West Fort Street, Detroit 26, Michigan Phone, WOodward 1-7688.

Branches New York, 15 F. 60th St., 1 Empleton 8-8288, Charles Behymer: Chicago, 1140 S. Michigan Ave., WAbash 2-0570, F. 1 Harrold Complete production editorial and distribution services at each branch.

L. A. Heining, President George R. Cheadle, Lier-President Herbert F. Hamilton, Production Manager

SERVICES VisualCast presentations, sound slide films; motion pictures, literature; complete programs. FACILITIES. Equipment and staff for black and white. Ektachrome and color separation. including studio, cameras, lighting, etc.

RECENT PRODUCTIONS AND SPONSORS SLIDEFILMS It's a Sunnyday (Grane Co.): 1 Business News Report and Sell More Milk the Easy Way (Pure Pak Div., Fx-Cell-O Corporation): Holiday for Helen (from ite Corporation): The 1955 Packard Advertising Mory (Packard Motor Car Company): A Growing Business (List Metal. Mfg. Co.): The Minute Power Story (Ford of Canada): The World's Most Modern Dishwasher (Toledo Scale Company). VISUALCAST: presentations for Chrysler Service, Plymouth, Hotpoint, General Flectric Co., American Scating Company, Reo Motors, Inc., Cluett Peabody, Wix Accessories Corporation, Hiram Walker, Inc., Kelymator Division of American Motors Corpora-

#### REGAN FILM PRODUCTIONS, INC.

19730 Ralston, Detroit 3, Michigan

Phone: 1 Ulsa 3-1334

Date of Organization: July, 1950. Lawrence M. Regan, President and Treasurer

Raymond F. Pinette, Lier-President

Robert E Pearce, Tues-President

Charles W. Bishop, Secretary

Halord G. Kerbawy. Associate and Producer

SERVICES Complete programs, stage presentatations, 1V spots, sound motion pictures and sound slide films for training, sales promotion, public relations and education. FACILITIES New studios and sound stage designed and built for sound filming, 1000 square feet, Still laboratory, art studio, magnetic recording and 35min & 16mm cameras. Cutting & screening rooms.

RECENT PRODUCTIONS AND SPONSORS SLIDITILMS. The Law of Averages (Lincoln-Mercury Div. Ford): Satety Lines Tubeless Inv. (B. F. Goodrich): So Shall Ye Reap (Kellogg Company): Automotive Diagnosis (Ford Motor of Canada): Mop. Sec & Sace (Dayton Rubber). IV COMMERCIALS: for Chrysler Airtemp and Gibson Co.

#### ROSS ROY, INCORPORATED

2751 E. Jefferson Avenue, Detroit 7, Michigan Branches: 1680 No. Vine Street, Hollywood 28, Calif., HOllywood 9-6263; 307 N. Michigan Avenue, Chicago T. III., R Andolph 6-7000, 122 F. 42nd Street, New York 17, N. Y. MUITAV Hill 7-2944; Canada Trust Bldg., Cor. of London × Victoria Streets, Windsor, Ontario, Chearwater 6-2371.

Date of Organization: 1929

Ross Roy, President

Thomas G. McCormick, Executive

Vice-President and General Manager Carroll F. Sullivan, Senior Fue-President and

Account Supervisor

John W. Hutton, Tree-President and Operations Manager

(LISTINGS CONTINUED ON FOLLOWING PAGE)

#### EAST CENTRAL: MICHIGAN

#### ROSS ROY, INCORPORATED

Wm. W. Shaul, Tier President and Iccount Supervisor

John L. Thornfull, The President and Tecount Supervisor

Robert A. Dearth, Free President and Tecount Supervisor

Spencer F. Hill. Vice President and Creative Director

Carl F. Hassel, Vice-President and Media Director

James T. Quinn, Vice President—Chicago William M. Ziegler, Jr., Vice-President— New York

Manrice G. Vaughn, *Vice-President*—Hollywood Harold, J. G. Jackson, *Vice-President*—Canada Frwin H. Hass, *Scientary* 

Lathrop P. Morse, Treasurer

Walter Scotten, Photographic Director J. A. Roche, Recording Director

J. A. Rothe, Recording Director J. P. Brenner, Purchasing Agent

STRVICES. Television closed circuit shows, creation and promotion of service, sales, product and merchandising sound slidefilm programs; more than 215,000 sets of films and records a year to the entire Chrysler Corporation dealer organization. FACILITIES Photographic studio and department, art, animation, recording director and staff, and creative copy personnel.

RECENT PRODUCTIONS AND SPONSORS SLIDEFILMS' Money in Your Business (California-Texas Oil Corp., Ltd.); Power Steering, Consul Type (Chrisler Corporation Master Feelmicians Service Conference); Prospects Don't Grow on Trees (Plymouth Dix, Sales Training Conference); IBC Deal (Dodge Dix.); The Great Debate (Plymouth Dix.); My Name is Coronado (De Soto Dix.); Manhant (Chrysler Sales Dix.); A Better Deal for the Man at the Wheel (Dodge Truck Dix.); Used Car Interior Appearance (Chrysler Corp. Parts Dix.); IV GLOSED CIRCUTT SHOWS: for I wo National Dealer Meetings—29 cities (Chrysler Dixision).

#### SOUNDFILM STUDIOS, INC.

4815 Cabot Avenue, Derroit 10, Michigan Phone: LL'zon 2-6200

Date of Incorporation: 1947

William B. Chase. President and Treasurer Paul H. Groll, Lice-President and Secretary Stephen Kiefer. General Manager Grover Seyfried, Director of Photography

SERVICES form color and black and white motion pictures on documentary, commercial, industrial, sales promotion, sales training, public relations, religious and travel films. Television commercials, Will also supply any individual service or will contract for entire production. EA CHATTES, Sound stage, recording studio, complete professional photographic and sound equipment, film editing, and van-type truck equipped for location shooting.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. Through the Years (Pontiae Motor Division): That's For Sine (Chrysler Corp. Mo Pair Div.) The Invisible Shield (Claude B. Schnichle Corp. The Inside Story (V. P. Paits Co.) Men of Pontiae. Locating Prospects, The Approach, Insuring Objections, Accessorizing, Closing, Car. Deliver, and Follow Up. (Pontiae Motor Div.) Back to Selling (Reo. Motors): Brother Island Children's Friend Society): North Althantic Salmon. Michigan Broach Company). Ricer of the North. Shatterproof Glass Corporation): Utah Diacks. (Automotive Gear Company).

COMMERCIALS: for Rossi Agency (Scal-All). Berry Brothers (Rev Satin), Sparton Radio-LV (Cosmic Lye), Nash Motors Division (Nash), American Beauty Awning Company (Vee-Breeze).

#### **Van Praag Praductions**

Win, Robert Woodburn, V. P. 2301 Dime Bldg., Detroit 26, Michigan, (see complete listing in New York City area)

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#### WILDING PICTURE PRODUCTIONS, INC.

1925 Cadieux Road, Detroit, Michigan Phone: T Uxedo 2:3740 Don Calhoun, Vice President

FACILITIES: Complete office, sales and graphic arts departments, two sound stages and screening rooms, etc. For detailed description of services, see complete listing in Chicago area.

#### Michigan

#### DOANE PRODUCTIONS

514 Division Street, East Lansing, Michigan Phone, ED 2-5714

Date of Organization: 1948

Don Doane, Producer

SERVICES: Sales promotion and public relations with 10mm sound color motion pictures only; professional service from script to screen. FA-CHATIPS: 16mm Arrilles and synchronous camera facilities; studio; synchronous portable magnetic film recording: Maurer optical recording portable lighting equipment with variable transformers for accurate color control; editing; work printing; interlock projection.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: People With Purpose, Continuing Education Service, (Michigan State College), Since April, 1954, in constant production of two sound color productions for (Dow Corning Corporation); to be released in April, 1955.

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#### FILM ASSOCIATES OF MICHIGAN

610 North Woodward Ave., Birmingham, Mich. Phone: Mldwest 4-3619

Date of Organization: 1953

James E. MacLane, Executive Producer Fryin Milner, Television Consultant Paul Lohman, Cameraman-Director Grovet F. Seyfried, Cameraman Win, B. Landis, Editorial Fay Olson, Office Services

SERVICES: Producers of motion pictures for public relations, sales promotion, industrial training, and special purposes. Production planning, comsel or supervision available. Special service: Progrement of footage for news, review, or record films by assignment to associated film producers from coast to coast. FACILITIES: Maurer camera and Reevesound tape equipment, editing and recording facilities. Additional studio and production facilities available in major commercial centers through association with ten other independent motion picture producers.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Plants, Products, and People and Chemical How (The Dow Chemical Company): The Inside Mory (The AP Parts Corporation): Classified Film Footage (Chrysler Corporation): Paperboard Packaging 1955 (Continental Paper Company).

# METROPOLITAN CHICAGO AREA

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#### ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Illinois Phone: AUstin 7-8620

Branches: (Sales): 228 No. La Salle St. Chicago: 913 Warner Bldg., Washington 4, D. G.; 1931 Rodney Drive, Hollwood 27, Calil.

Date of Organization: 1913

L. P. Mominee, Uice-Pres, Secty., Gen. Mgr. Albert S. Bradish, Vice-President, Production Frederick K. Barber, U. P., Dir. Adv.,

Sales Prom.

Edward Schager, J. P., Dir, of Sales Norman C. Lindquist, V. P., Dir, of Tl Louis E. Wilder, Stidefilm Department Jack D. Danielson, Purchasing Agent

SERVICES 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound: 1V commercials, short subjects; theatrical shorts, packaged programs. FACILITIES, Cameras, 16mm and 35mm, RCA, 16mm direct positive and 35mm sound recording; art department; time-lapse photography; two sound stages; laboratory; annuation; editing; creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES One Thore III (Anheuser Busch, Inc.): Fivery Thousand for Natety (Sinclair Relining Company), Top Assignment (Community Welfare Council of Milwankee): Intomation (Admital Corporation), Schiller Fil.Ms. That Imazing Imana (Amana Relinguation, Inc.): Dole

Puts The Pressure On (Dole Valve Co.); Sell More Freezers (Maxtag Company, Inc.). IV COM-MERCIALS, for McCann-Erickson, Inc. (Swift Ham); Cramer-krasselt Co. (ABC Automatic Washers); Leo Burnett. Inc. (Pure Oil Company); Mathisson & Associates (Miller Beer); Maxon, Inc. (Hotpoint), and the National Fea Company. Sunbeam and Whirlpool corporations commercials in 35mm color for television.

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# CHICAGO FILM STUDIOS OF CHICAGO FILM LABORATORY, INC.

56 E. Superior Street, Chicago 11, Illinois Phone: WHitchall 4-6971Date of Organization: 1928

A. G. Dunlap. President

STRVICES, 16mm and 35mm color and black and white motion pictures for advertising, sales promotion and job training, educational and travel; slidefilms, color: television commercials. FACILITIES Two sound stages. Mitchell, Bell & Howell and Maurer cameras: art and animation: optical effects. RCA 35mm sound recording on film or 55mm magnetic tape: projection theatre; laboratory, creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES, 1984 If ord Series (American & National Leagues of Professional Baseball); It's Ill in Knowing How (National Dairy Council), etc. TELEVISION COMMERCIALS for numerous clients in 1954, Only data available.

#### **DOUGLAS PRODUCTIONS**

1425 So. Racine, Chicago 8, Illinois Phone: HAymarket 1-0409

Date of Organization: 1945

Branch: 925 No. Jackson, Milwaukee, Wis.

Phone: BRoadway 2-5680 Fred C. Raymond, President Arthur R. Jones III, Exec. Vice-President

Douglas P. Raymond, Vice-President Chg. Prod.

Ray Henderson, Director of Sales Floyd J. Viers, Director of Photography Sherwin Becker, Production Manager Win, Bielicke, Lab. Manager

SERVICES: Producers of sound motion pictures and sound slidefilms for commercial application, television commercials and motion picture trailers. Industrial film laboratory services. FACILITIES: Two sound stages, administrative and creative offices, "Liv-Anic" department, animation and art facilities, magnetic and optical sound recording. Motion picture and still film laboratory including color and black and white printing. Carpenter shop and other departments necessary for a complete studio.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Inside Story (Egg Solids Council): NoPak Talves & Cylinders (Galland Henning Mlg. Co.); Electric Fuel Pump (Stewart Warner); The K Line (Kritzer Radiant Coils); The Fluid of Life (Fairbanks Morse).

# \* CAL DUNN STUDIOS

159 E. Chicago Ave., Chicago II, Illinois Phone: WHitehall 3-2424

Date of Organization: 1947 Cal Dunn, Owner

SERVICES: Script and storyboards to lunished productions: slidefilms and motion pictures for sales promotion, training and television commercials, Specialties: Storyboards and finished film art—still and animated, Partial or complete productions. FACILITIES: Complete creative and art staff; 16mm and 35mm motion or slidefilm cameras.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Engaged in film work for various accounts such as: Sears, Roebuck & Company, International Harvester, National Life and Accident Insurance Company, Hotpoint, Zenith Radio, Bryant Heaters, Packard Motor Car Company and Admiral Radio Corporation.

#### FINDLAY-JOHNSTON

30 North La Salle Street, Chicago 2, Illinois Phone: STate 2:6381

Date of Organization: July, 1950

James A. Findlax, Partner, Sales and Administration

Dallas R. Johnston. Partner, Creation and Production

Fred Schneider, Art Direction Charmaine Steinman, Office Manager

SERVICES: Soundslide films and specialists in creation and production of presentations for Vu-Graph and Visualcast overhead projectors. FA-CILITIES: Complete art, photographic and production departments.

RECENT PRODUCTIONS AND SPONSORS SOUND SLIDEFILMS: Pocohontas and John Smith (Armour & Company); Gypsum in Agriculture (U. S. Gypsum Company); Tooling for Plastics with Hydrocal Gypsum Gements (U. S. Gypsum Company). VU-GRAPH PRESENTATIONS: The G. L. Man (Armour & Company); Il hat Makes

Ior Go, What Has Happened to Joe and May I Change the Water in Your Oil (Walker Manufacturing Go.); Presentation of a Sales Divisions for Dealer Sales Meetings (U. S. Gypsum Company); Presentations for Semi-annual Sales Meetings (Zenith Radio Corp.); Presentations for Innual Sales Meetings (Whirlpool Corp.).

#### FRANCISCO FILMS

185 No. Wabash Avenue, Chicago 1, Illinois Phone: 5 Tate 2-0798

Date of Organization: 1942 L. Mercer Francisco, Owner

SERVICES: Producer of sound motion pictures, sound slidefilms, filmstrips, FACILITIES: complete photographic lacilities for production of slidefilms and auxiliary materials and advertising photographic illustrations in black and white and color in our Chicago studio, centrally located.

RECENT PRODUCTIONS AND SPONSORS NOTE: Research work in the development of selling plans, selling procedures, and sales training programs, to be instrumented by films of various types, and manuals, for The Sherwin-Williams Co., The Visking Corporation, and Helene Curtis Industries, Inc.

#### THE JAM HANDY ORGANIZATION, INC.

230 North Michigan Ave., Chicago I, Ill. Phone: \$1 ate 2/6757

Harry Watts, In Charge

FACHATIES. Complete office facilities and projection room with service staff maintained in Chicago. For detailed description of services, see complete listing in Detroit area.

#### Henning and Cheadle, Inc.

F. E. Harrold, 1140 So. Michigan Ave., Chicago, Phone: WAbash 2-0570, (see complete listing in Detroit area)

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#### DALLAS JONES PRODUCTIONS, INC.

1725 No. Wells Street, Chicago 14. Íllinois Phone: MOhawk 4-5525

Date of Organization: 1947

Dallas Jones, President Marilou Jones, Vice-President and Treasurer G. Richard Bowen, Secretary

SERVICES: Slidefilms, motion pictures and printed materials for training, public relations, information and sales. Complete package service, including distribution. FACILITIES: Sound and silent stages for slidefilms and motion pictures. Mitchell cameras, magnetic sound recorder. Three slidefilm crews; one motion picture crew; seven writers; artists. Slidefilm animation and duplicating. Special 18-piece strobe assembly for high-speed photography.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Aunt Jemima's Scrapbook (The Quaker Oats Co.): Homart Water Heaters Lead the Way and A Clean Start (A. O. Smith Corp.); The Presence of Our Past (State Historical Society of Wisconsin); Keep 'Em in the Fairway (Time, Inc.): The Kind of Music You Want (The Hammond Organ Co.): Pitch, Plant Profit, Grand Slam, Serves You Right and Maid for Sally (Sears, Roebuck & Co.). SLIDEFILMS: People, Personnel & Profits (Super Market Institute); Engineering for Sales I units (Carrier Corp.): The Accurate Clutch Story (Maremont Automotive Products): Training Package 8 films (Hotpoint Co.): Creating a Home (Home Fashions League of Illinois); Person to Person (DuKane Corporation); One for the Books (American Feed Manufacturers Assoc.); Community Planning Gets a Golf Course (National Golf Foundation): Letter to Three Wives and Scaling Zero (Deeplreeze): Use It No. (1991); Just the Best in Refrigeration (Norge); The string on the Cake (Allen B. Wrisley Co.); Filmstrips for (Libby, McNeill) and 3 for (Motorola, Inc.), Where There's Life There's Soap (Swift & Company); Water Cooling Machines 30 series (Carrier Corp.); Slide series for (Studebaker Corp.) and (Bryant Heater Division); Clove the Doar (UARCO, Inc.); This is Your Wife (Swift & Co.); Make Sense With Your Clothing Dollars (Household Finance); Double Decision (Dukane Corp.); The Mary Behind the Gim (Carrier Corporation).

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#### KLING FILM PRODUCTIONS

1058 W. Washington Blvd., Chicago, Illinois Phone: SEelev 8-4181

Branch Offices: 40 E. 51st St., New York 22. Seymour Thompson; 503 Market St., San Francisco, Calif., Richard Downey; 1116 N. LaBrea, Hollywood 28, recently acquired Chaplin Studios, Lee R. Blevins: (Saley Branch) Terminal Sales Bildg., Seattle, Wash., D. D. Fairbanks Date of Organization: 1928

Robert Firinberg, President

Fred A. Niles, U.P., Dir. of T1 & Motion Pictures

Lee R. Blevins, V. P., Mgt. West Coast Op. Gail Papineau. Drv. Indus. Film. Animation Div. Chris Peterson, Jr., Drv. Syndicated Film Division Jack Fenimore, Production Manager Manny Paull, Art Director Don Balousek, Slidefilm Dept. Mgr. Ruth L. Ratin, Adv. and Promotion Dave Garber, Gen. Mgr. Hollywood Studios David Savitt, Chief Camera Department Wayman Robertson, Chief Sound Department Dick Hertel, Superusing Editor

SERVICES: 35mm and 16mm color and b/w motion, slide and slide-motion pictures, live and animated, wide screen, 3-D and conventional, Ginemascope. Industrial, public relations, sales training, educational and technical films. Custom and syndicated 1V commercials, Package, syndicated package and live 1V shows. FAGILITIES: Chicago—90,000 square feet of floor space in two studio buildings including four large sound stages and complete production facilities with latest equipment. Holly wood—Complete facilities of former Charles Chaplin lot, including 20 buildings which house complete production facilities and animation division.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: AFP-Patents & Air Force Research & Development (Air Force); Message From the President (Mitchell M(g. Co.); The Butcher, the Baker, the Ice Cream Maker (Paralfined Carton Research Council); Food Sense, Not Nonsense (American Bakers Assn.); Industry Builder (American Marietta Co.); TH Kitchens (Kelsev TV); Pienies (American Bakers Association). SLIDEFILMS; for Webcor, Chicago Association of Commerce and Industry, Crosley, Standard Oil, Alcoa, Admiral, International Harvester. Alemite, Stewart-Warner. IELEVISION FILMS: Reno English, starring Zachary Scott. Uncle Charley, starring Noah Berrry, Jr. IV series, 26 half hour shows. Eddy Arnold, Circus Sideshoic for Curtiss Candy, Hal and Jean show, TV COM-MERCIALS: for Swift, Standard Oil, Wrigley, Frigidaire, Helene Curtis, Tabsin-Nervine, Hotpoint, Milnot, Green Giant, Kellogg, Chuckles, Reeds Candies, Ames TV, Frosty Morn, Hamilton Automatic Glothes Dryers, Listerine, Carling's Jergens, Chevrolet, Dodge, American Dany Associ ation and over 300 animated and 800 live action commercials for sponsors throughout the nation.

(LISTINGS CONTINUED ON FOLLOWING PAGE



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#### MERVIN W. La RUE, INC.

159 F. Chicago, Avenue, Chicago, H. Illinois Phone, SUperior 7-8656 Date of Organization: 1937 Mervin W. La Rue, St., President Joanna La Rue, The President Charles C. Hard, Scientary Freasiner

Daryl I. Miller, Production Manager

STRVICES Planning, production and distribution of medical motion pictures and illustrations exclusively. Distributor of visual education equipment in this field exclusively. FACHTITIS, Exceptionally well equipped for work in this field. Special: explosion proof lighting and camera equipment for surgery, specially designed macro scopic and miscroscopic equipment, animation stand, time lapse, recording equipment, accessories in addition to the conventional equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Role of the Ion (Baxter Laboratories); Inguinal Herma and Hydrocele in Intants (Willis J. Potts, M.D.); Studies of Rotational Speeds in Carity Preparation (Northwestern 4 niversity); Open Reduction of Fractives (several of series); Caridua Surgery (several of series); Surgical Correction of Lesten Lagrand Fistula (Vincent O'Conor, M.D.). Several other technical films.

#### MIDWEST FILM STUDIOS

6808 No. Clark Street, Chicago 26, Illinois Phone: SHeldrake 3-1239 Date of Organization 1947 Alfred K. Levy, Production Manager

SERVICES. Motion picture and slidefilm production: research, writing, photography, editing, etc. EVCILITIES. Complete motion picture and slidefilm equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Weld Tests (Magnaflux, Inc.); Conveyers (Olson Mig. Co.); Plant Operations (Bendix); Virgin Islands Vacation (Caribbean Atlantic Arlines); The Hoist-Ill (Coffing).

#### MPO Productions, Inc.

B. N. Darling, 919 No. Michigan Avenue, Chicago Ill. Phone: MOhawk 4-5450. (see complete listing in New York area)

# HOND OTT PICTURES, INC.

85 Hibbard Road, Winnetka, Illinois Phone: WInnetka 6/5126 Date of Organization 1948

John Oit. President

Bryan Wright, Production Manager

SERVICES: Time-lapse photography, microscopic photography and motion picture productions. TA: CHITHS: Time-lapse greenhouse, studio, sound recording.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES Wheat Growth, Marketing and Transportation (Santa Fe Railway): Mory of Protein (Quaker Oats Co.), Time-Lapse of Tomation (Quaker Oats Co.), Time-Lapse of Tomation (Campbell Soup), Explanation of X-Rays Estevan Kodak): Garden Pests (Swift & Compans (CT) Pairson and Growth (Abbott Laboratories 111 EVISION FILMS How Does Four Cardes (Comp. (weekly syndicated series): sequences for Today, Home, Out on the Farm and Zoo Parade (WNBQ NBC).

#### PARAGON PICTURES, INC.

2540 Lastwood Avenue, Lvanston, Illinois Phones: DAvis 8:5900; BRiargate 4:3711 Date of Organization: 1917 Robert Laughlin, President James F., Ford, Fice President Jadgar Kelly, Secretary Catherine M. Laughlin, Treasurer Sherwin A. Cazanov, Production Manager

SERVICES Motion pictures and slidchlins in sound, color black and white for advertising public relations, training, education, sales improvement, production promotion & television. Chent planning service. FACILITIES Equipped for complete studio or location production: studio, 2,500° sound stage, cameras, lights, sound recording (magnetic and sound-on-film), editing, artists, script writers, music library and animation.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. On Your Mark (Clayton-Mark & Co). SLIDEFILMS: Face to Face, Left to Five, Heads You Win and Right Combination (Zurich-American Insurance Co.): It's a Wonderful Business (Butler Brothers): TT Fine for '55 (Stewart-Warner).

# \*\* PILOT PRODUCTIONS, INC.

6419 No. California Ave., Chicago 45, Illinois Phone AM 2-4141

Date of Organization: 1940 C. Robert Isely, President

M. 1 O'Brien, Exec. The Press Treasurer

R. L. Dedrick, Vice-Pres.—Production

A. F. Boroughf, Secretary

SERVICES, 16mm motion, 35mm sound slide films, FACILITIES, Complete facilities except laboratory, 3,500 sq. It. of studio space.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Vardage Plus (Clark Equipment Co.): The Seal That Helps You Sell (Reynolds Metals Co.). SLIDEFILMS: Lete I me (Macwhyte Company): The New V-R Tool Holder (Vascolov-Ramet): Balance and Blend (Society for the Preservation of Barber Shop Quartet Singing in America, Inc.). FILMSTRIPS: for International Harvester Company.

# PRODUCERS FILM STUDIOS

540 Lake Shore Drive, Chicago, Illinois Phone: WH 3-1440

Date of Organization: June, 1946

Jack H. Lieb, President

Warren Lieb, Production Supervisor

Walter A. Hotz, Chief of Sound Department

Elaine Badis, Script Department

Joseph Levinson, Music Librarian

SERVICES: Complete 35mm and 16mm motion picture production for industry, television, training and educational use. Specialist in TV spots. FA-CILITIES, 35mm and 16mm sound camera equipment, 2 sound stages, cutting rooms, dollys, mobile unit for location music libraries. Specialists in ritles and animation. Complete RCA optical and magnetic recording equipment for both 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Hamnet and Hash from the Dash (Swift & Co.); Opposed Piston Horse-power (Enibanks Mose Co.); Sylvania T.F. Seabrevze Cruise (Sylvania Electric Products Co.); Earth Movers (Construction Aggregates Corp.); Special Coverage for 4', S. State Department, IFFFVISION FILMS: Chicago Union Stock

Fards Market Report (for Gene K. Walker Prod.); III—Tehrewment Binners 17 consecutive shows completed to date (Ford Motor Co.); Phillips 66 Game of the Breek (Sportsvision Inc.).—TV COMMI RCLM'S: for Lanolin Plus, Osterizer, Princeton Farms Popeorn, Thank You Brand Pie Filling, Puffin Biscuits, Animated Political Spots and many more. IN—PRODECTION: Memorial Bronze (Bronze Inc.); Do It Now (Swift & Co.); and Let's Go Fishing.

#### Reid H. Ray Film Industries, Inc.

Frank Balkin, 208 So. LaSalle Street, Chicago, Phone: Fluancial 6-0897, (see complete listing in St. Paul area)

#### Ross Roy, Inc.

James F. Quinn, V. P., 307 No. Michigan Ave., Chicago I. Phone: RAndolph 6-7000. (see complete listing in Detroit area)

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#### SARRA, INC.

16 East Ontario Street, Chicago H. Illinois Phone: WHitchall 15151 200 East 56th Street, New York 22, New York

Phone: MUtray Hill 8-0085 Date of Organization: 1937

(At New York City Studios)

Valentino Saria, President Morris Behrend, General Manager John Henderson III, Producer-Director Robert Jenness, Director Rex Cox, Director Stanley Johnson, Director George Altman, Chief Editor David Fletcher, Jitt Director

(At Chicago Studios)

Hany W. Lange, Production Manager Helen Krupka, Scenario Sup, Wayne Langston, Writer-Director Michael Stehney, Director Ray Mueller, Director Karl Oeser, Director Herbert Johnson, Animation Director George DeDecker, Jit Director Harold A. Lignell, Laboratory Manager Marvin Bailey, Chief Editor

SERVICES. Creation and production of motion pictures, slidefilms and television commercials for sales, sales training, product promotion and information, employe training and indoctrination, safety training and promotion, public information, Armed Forces training subjects. FACILITIES: Sound stage. I6mm and 35mm motion picture cameras: still photographic equipment and personnel. I6mm and 35mm editing: I6mm and 35mm hlm processing laboratory; art and animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES The Secret of Selling the Negro (Johnson Publishing Co.): To Keep In Louch (Kellogg Switchboard & Supply Co.): At the Drop of L Com (Nat'l. Automatic Merchandising Assi.): All Out For Safety (National Safety Council): Sell the Hiz in Hizard (Western Auto Supply Co.). SLIDI FILMS: Get Back Your Fote (Illinois Citizens Committee): Opportunity On Il heels (Martin Senoir Paints): Color in Ilcton (Martin-Senoir Paints). TV COMMERCIALS: for Pet Milk, Stopette, Chase National Bank, Pabst Blue Ribbon, Duncan Hines, Bulova, Lucky Strike and others.

#### TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Illinois Phone: 1 V 3-1418

Date of Organization: 1952 Byron L. Friend, President June A. Friend, Secretary Treasurer William Sprague, Production Manager Henry Ball, Facilities Manager

SERVICES Motion pictures for television and industry in color or b w; TV commercials; studio and location work; complete packaging service; 16mm editing; resecording; complete interlock screening and recording. FACILITIES Multiple camera continuous shooting motion picture equipment. 16mm cameras, 16mm magnetic sound recording, sound stage 30 by 15% four channel resecording, four channel interlock recording, complete lighting equipment for both studio and location work.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Sailing Along is Selling (Bills Sales Consultants); Bill's Better Breakfast (Cereal Institute); Finnitine Mart (American Furniture Mart); Fourth Ring (Super Gicus); McKesson Truiler (McKesson Drug Compans).

# VOGUE-WRIGHT STUDIOS (Division of Electrographic Corp.)

469 E. Ohio Street, Chicago 11, Illinois Phone: MOhawk 1-5600

Branch Ollices: 225 Fourth Avenue, New York, N. Y. Phone: Algonquin 4-3400, Louis Kaep, Vice-President.

Date of Organization: 1931

Albert W. Dungan, President of Electrographic Corporation and Manager of Vogue-Wright Studios

Clinton Contad, Executive Tree-President William Faivre, Tree-President and Gen. Mgr. James E. Holmes, in Charge of Film Sales Jack Contad. Production Manager

SERVICES. Motion pictures, slide-motion, sound slide, television shorts and commercials, charts, manuals, booklets; films on industrial sales and personnel training, salety, public and civic relations. FACILITIES: 150,000 square feet of floor space. Chicago: 10,000 square feet. New York, Staff of 250 employees, complete motion picture and slide film equipment. Sound stage, editing, animation, creative stall.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Ion Priceless Heritage (Chgo. Board of Election Commissioners): Reach Out for Budget Sales (Firestone The and Rubber Company): Double Take (International Harvester Company). SLIDFFILMS: Hit and Run Investigation (Nat'l Assn. of Automotive Mitual Insurance Companies): The Story of Fine Hardwoods (Nat'l Retail Furniture Assn.).

#### Raphael G. Wolff Studios, Inc.

Carl Wester, 2103 Orrington Ave., Evanston, III. Phone: DAvis 8-7236.

(see complete listing in Los Angeles area)

(Chicago branch office previously omitted)

#### Stanley Neal Productions, Inc.

Robert B. Cumming, Mid-West Sales Manager. 1809 Tribune Tower, Chicago, Ill. Phone: WHitehall 4:3630.

(see complete listing in New York City area)

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#### WILDING PICTURE PRODUCTIONS, INC.

1345 Argyle Street, Chicago 40, Illinois Phone: LOngbeach 1-8410

Date of Organization: 1914 Incorporation: 1927

BRANCH OLLICIS

NEW YORK: 385 Madison Ave., New York, N. Y. Phone: Plaza 9-0854, T. H. Westermann, Vice President.

DERROTE: 1925 Gadicux Road, Detroit, Michigan, Phone: 4 Uxedo 2:3740, Don Calhoun, Vice-President.

Griveraxic 4010 Euclid Bldg., Cleveland, Ohno, Phone: Tower 4-6440, Dean Cothn, District Manager.

PHESBURGH, 129 Fourth Ave., Room 1201, Pitts burgh, Pa. Phone, Grant 1-6210, Ralph Mait land, in charge, (Under supervision of Jack Rheinstrom.)

CINCINNATE Inquirer Building, Cincinnati, Ohio. Phone: Garfield 0477. R. I. McMillan, in charge. (Under supervision of Jack Rhemstrom.) Cincago: Address given above. Jack Rhemstrom. Live-President.

8a. Louis: 4378 Lindell Blyd., 8a. Louis, Mo. Phone: Lucas 0986.

Horrywoon, 5981 Venice Blyd., Hollywood, Califorma, Phone, Webster 0183, John Oser, in charge.

C. H. Bradfield, Jr. President

H. W. Fish, Executive Tue-President

Lang S. Thompson, Tice-President, Sales

C. B. Hatcher, Secretary-Treasurer

M. W. Gibney, Production Development Dept.

J. M. Constable, Production Development Dept.

J. A. Kellock, Lice-President, Production

Walter Linkham, Executive Assistant

Jerome G. Diebold, Manager, Navy Services

Harold A. Witt, Manager, An Force Services

Harold Kinzle, Laboratory Superintendent. Gilbert Lee, Int Director

[. 1. Dickert, Recording Director

A. J. Bradtord, Customer Service & Equipment

Duncan Laylor, Slidefilm Dept.

Jack A. Krieger, Idvertising & Sales Promotion

SERVICES. Creators and producers of sound motion pictures and sound slidefilms designed for business, industry, education, and television application, and complete stage shows for convenients. FACILITIES: Home Office and Main Studios: 60,000 sq. ft. of floor space: 27,000 sq. ft. given over to three stages,  $200 \times 75$ ,  $100 \times 70$  and  $100 \times 50$  ft.: remainder to administrative and creative offices, still and motion laboratories: optical and animation departments, art studio, screening rooms, sound department, film vaults, car penter shop and other departments.

Detroit: Wilding's studio operations in this city have recently been expanded and now are housed in a modern building constructed especially for motion picture production. The new building contains administrative office, sales and graphic carts departments, two large sound stages (totalling 8,000 square feet) and screening rooms. The sound stages are separated with sliding doors to permit them to function independently or as one large sound stage. All motion picture equipment, cameras, lights, etc., are available at this new installation.

NEW YORK: Sales and administrative offices, screening Lacilities and a complete staff for creating and producing television films and motion pictures.

Horrywood: Sales and administrative offices, sound stage, screening room and all other equipment for motion picture production.

Wilding also maintains sides offices and facilities in Cleveland, Cancinnati, St. Lone and in Pittsburgh.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES 1955 new passenger car and truck announcement pictures in Ginema Scope (Ford Motor Co.); Miss Hattie (Deere's Company), Big Scot (Anheuser-Busch), Bright New World (Pittsburgh Plate Glass); The Waiting Horvest (U.S. Steel); Of Time and Salesmen (Dun and Bradstreet); Family Jubilee (New York Life); Bigger Teres (Mathieson Chemicals); Productive Maintenance (General Electric); The Second Hundred Tears (Claine); The Ninth Element (Estamin Pignicht Corp), Let's Build a Fence (Republic Steel); The Totally New Line (U.S. Rubbet). SLIDFFHAIS Numerous subjects produced for nation-wide clientele during 1954.



#### Illinois

#### **New World Productions**

Miss Genevieve Alloy, 224 No. Glenwood, Peorla III.

(see complete listing in Fos Angeles area)

lowa

#### GENERAL PICTURES PRODUCTIONS, INC.

1702 Keo Way, Des Moines, Iowa Phone: 3-4553

Date of Organization: 1945

Laboratory: Kempton Road

Des Moines, Iowa, Phone: 3-8275 W. K. Niemann, President

Led Sloane, Tue-President

D. H. Bonnic, Vice-President, Laboratory Chief W. H. Schultz, Lice President, Production Chief

STRVICES Industrial sales, educational, job training and civic relations films, television subjects, EACHATIFS Sound and color camera and laboratory equipment; sound recording and re-recording direct on-film, magnetic film, tape; color printing; animation, editing, creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES, Sowers, Guardian of Community Health (Clax Products Association); Building Quality Into Allshate Tires (Sears, Rocbuck and Go.); Iowa Fights Polio (National Foundation for Infantile Paralysis—Iowa Olfice); The Mory of Your Highways (Iowa Good Roads Association), I Talk With Jim (Des Momes United Campaign).

#### Kansas

#### CENTRON CORPORATION, INC.

1107 Massachusetts, Lawrence, Kansas Phone:  $50\,$ 

Date of Organization, 1947

Arthur H. Woll, President and Txee Produce: Russell Mosser, Secretary-Treasurer

Charles Lacey, Director of Production

Norman Stuewe, Motion Picture Photography

Margaret Travis, Script and Filmstrip Prod

Harold Harvey, Director

Gene Courtney, Director

Maurice Prather, Mill Photography

Dan Palmquist. Editing

SERVICES. 16mm motion pictures and slidefilms for public relations, sales, training, and education

(LISTINGS CONTINUED ON FOLLOWING PAGE)

#### CENTRON CORPORATION: continued

Animation and recording service. Subcontracting, Specialized sports photography. IV films, FA-CHATTES, Sound stage (3000'); Mitchell and Cine Special cametas, lighting and sound equipment for studio and location. Under construction: new studio building with sound stage of 6000'; soice studio, editing rooms, etc., of 5162'.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A Life To Save (The American Medical Association); George Tackles the Land (Spencer Chemical Company); The Sound of a Mone (Board of Social & Economic Relations of The Methodist Church); The American II ay (Kansans for the Right to Work, Inc.); A Citizen Makes a Decision, Why Study Speech (Young America Films—total of 12 films for YAF in 195-1); What About Drinking (Center for Akohol Research—Vale University); Make Mine Music (University of Kansas); Mattuck Coack Squad (The Shattuck School). SLIDEFILMS: It's Only Money (Continental Oil Company); Foung America Sings (Young America Films).

#### Minnesota



#### EMPIRE PHOTOSOUND, INC.

1920 Lyndale Ave. South, Minneapolis 5, Minn. Phone: PLeasant 2407

Date of Incorporation: 1945

William S. Yale, President
Charles B. Woehrle, Secretary-Treasurer
Richard Jamieson, Production
Truman Bjorklund, Creative
Arthur Nicol, Animation
Leslie Blacklock, Camera
DeLores Paul, Editing
Warren Rose, Sound
Herbert Bloch, Script

SERVICES AND FACILITIES: Creative department, script, art, storyboard, Maurer Camera, Time-lapse, slow motion equipment, Completely equipped film editing rooms; electronically controlled animation stand for color, b&w, 16mm and 35mm motion pictures, shdefilms, Sound recording studio. <sup>1</sup>4" and magnetic film recording, Tape duplication. Film music library, Complete sound stage, Sales meeting presentations.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Big Inch (F. H. Bathke Co.); Vicky Scott (Rayette, Inc.); Alaskan Idventure, Spanish Version Onan on Safari (D. W. Onan & Sons Inc.); FZ-Way State (EZ-Way Sales Company); Northern Harvest (Morey Fish Company); Game of the Week Series (Standard Television): The Forward 15 (Minn, Central Committee). SLIDEFILMS. Fhat Extra 2% (Theo. Hamm Brewing Company); Your 7 Lucky Numbers, Stars that Shine (Marquette Manufacturing Company): The Superior Mousetrap, Sim Fa Fam (Minneapolis Honeywell Regulator Company): Satin Latex (Gamble Skogmo Inc.); Roil Wave, Old Timer (Ravette, Inc.): The Open Road (Minnesota Mining & Manufacturing Company). IV COMMURCIALS for General Mills, Shell Oil Company, Marshall Wells, Company, Guild, Art Diamonds, Midland Bank, Minneapolis Brewing Company.

#### X

#### REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul I, Minnesota Phone: FMerson 1393

Branch Offices: Chicago 4, Room 1068, 208 86, LaSalle St., Fluancial 6-0897, Frank Balkin; Hollywood, 8762 Holloway Dr., CRestview 1-1080,

Date of Organization: 1910

Reid H. Ray, President
William H. Ringold, Vice-President
Frank J. Haylicek, Asst. to the President
Alice M. Griswold, Secretary
E. H. Polstus, Prondetion Manager
Clive Bradshaw, Laboratory Superintendent
Robert Berg, Art Director
Edwin Rehberg, Animation Director

SERVICES: Motion pictures, slidefilms, 1V commercials (live or animated), screen advertising, TV package lilms for syndication. FACIL1 (1ES: Script department, studio, laboratory, titles, animation; complete production equipment for 35mm or 16mm black and white, or color: RCA magnetic, or photographic recording.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Because She Lived (Sister Elizabeth Kenny Foundation); Freedom for Eric (Deere & Company); To Each His Own (Modern Woodmen of America); Packaged Pastures (International Harvester Company); The Eagle's Strength (U.S. Air Force); Il'indowalls from the Friendly Valley (Andersen Corporation); Hawkeye Holiday (University of Iowa).

#### Missouri



#### THE CALVIN COMPANY

1105 Truman Road, Kansas City 6, Missonri Phone: HA 1234

Date of Organization: 1931

Forrest O. Calvin, President
Lloyd Thompson, Exec. Vice-President
Larry Sherwood, Vice-Pres. & Gen. Mgr.
Neal Keehn, V. P. in Charge of Services
Frank Barhydt, V. P. in Charge of Productions
James Sund, V. P. in Charge of Manufacturing
Betty C. Calvin, Secretary-Treasurer
Dick Bulkeley, Production Manager
James Hash, Comptroller
Leonard Keck, Operations Manager
Ken Moran, Business Manager
Maxine Covell, Office Manager

SERVICES: 16mm color sales and sales training films; service work and laboratory facilities for other producers, universities and television commercials. FACILITIES: 18,000 sq. ft. studio space; location equipment for three crews; laboratory with output of 25,000,000 ft. black and white, 20,000,000 ft. color a year; Kodachrome processing; 12 editing rooms; two sound studios with six channels, four phono, recording equipment for film, tape, wax, magnetic film; six full-time directors; creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Perfect Crime, What's in a Name. The Big Track, Dividend in Depth, Objection Overvilled (Caterpillar Fractor Company); All Dollary—No Scents (F. I. duPont de Nemours & Co.); Help Wanted (Gull Oil Corportation); Man Alive (Phillips Petroleum Co.); My Pal George (Westein Anto); Modern Football (Ollicial Sports Films).

#### CONDOR FILMS, INC.

1006 Olive Street, St. Louis 1, Missouri Phone: MAin 1-8876

Date of Organization: 1951

Arthur E. Wright, Jr., President Bradford Whitney, Vice-President Dean Moore, Production Manager Victor G. Lewis, Jr., A.C.E., Editor H. L. Wilson, Sales Representative

FACILITIES: 35mm Mitchell, 16mm Maurer and Bell and Howell cameras. Fearless Panoram dolly, Synchronous magnetic recording—17½mm, 35mm and 14-inch, Six-channel mixing, completely interlocked. Variable density optical recording—16mm and 35mm, negative and direct positive. 16mm, 17½mm and 35mm Moviolas—picture and sound. 16mm and 35mm (arc) interlocked projection. Complete creative, writing and production staffs.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Let's Train With the Cardinals (Anheuser-Busch, Inc.); Sell Aluma Kraft for Profit! (Aluma Kraft Mfg. Co., Inc.); Sites for Industry (Frisco Railroad); Meramec Progress (Union Electric Co.). SLIDEFILMS: Opportunity Unlimited (Wohl Shoe Co.). TV COMMERCIALS: for Budweiser and Michelob Beers, Stag Beer, Caper Dog Food, American Furnace Co., Union Electric Company and others.

#### The Jam Handy Organization, Inc.

James Darst, in charge, 4378 Lindell Blvd., St. Louis, (see complete listing in Detroit area)

#### PREMIER-HARDCASTLE PRODUCTIONS

3033 Locust St., St. Louis 3, Missouri Phone: JEfferson 1-3555

Branch: 818 Olive Street. Phone: CEntral 7620

Date of Organization: 1948

Theodore P. Desloge, Executive Director Richard Hardcastle, Photography Wilson Dalzell, Sound and Production Roger F. Leonhardt, Production

SERVICES: 16mm and 35mm films for industry, television, public relations, religions and civic organizations; TV commercials; sound slidefilms, FACILITIES: Maintain own sound recording studios and picture sound stage, Complete 16mm and 35mm film equipment. Mobile unit for location work

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Work of Our Hands (Concordia Publishing Co.); The Spirit of St. Louis (Southwestern Bell Telephone Co.); A Day in Your Life (St. Lonis Community Chest), SLIDEFILMS: Cooking Can Be a Pleasure (Wrought Iron Range Co.): Merchandising School (Anheuser Busch, Inc.). IV COMMERCIALS: for Krupnick Advertising Co., (Magic Chef Air Conditioner), Olian Advertising Co. (Contour Chairs), Greenhaw & Rush Agency (Hunter Fan). The Ridgway Co. (Camicide), Westheimer and Block (Glass Container Institute), Knapp Monarch Co. (Redi-Baker and Redi-Hot), Prater Advertising Co. (Falls City Beer), D'Arcy Advertising Co. (Budweiser Beer).

#### Wilding Picture Productions, Inc.

Sales Office: 4378 Lindell Boulevard, St. Louis. (see complete listing in Chicago area)

(LISTINGS CONTINUE ON PAGE 110)

# What does this seal mean to you?



To you, the sponsor, it means that the producer whose letterhead, advertising, presentations and pictures display this seal has been admitted to an association of his severest critics — other producers. It means he has passed with flying colors stringent qualifications of experience, equipment, financial standing and professional talent. It means he has wholeheartedly endorsed a Code of Fair Practices and a Standard Reference contract which cover every phase of film selling and production. In short, it means "This is an ethical producer. on whose word you can depend." It means something else, too. In the old-fashioned way, he's dedicated . . . he's dedicated to producing pictures which will do the job they're intended to dopictures of the *best* creative and technical quality.

Be sure the AAFP Seal is on your pictures.

It's your guaranty!

Atlas Film Corporation Oak Park, Illinois

Beelond-King Film Productions Atlanta, Georgia

Cinecroft Productions, Inc. Cleveland, Ohio

Condor Films, Inc. St. Lauis, Missauri

DeFrenes Company Philadelphia, Pa.

Froncisco Films Chicago, Illinois

The Jam Handy Organization, Inc. Detroit, Michigan

Kling Film Productions Chicago, Illinois

Mervin W. LaRue, Inc. Chicago, Illinais

Producers Film Studios Chicaga, Illinois

Reid H. Ray Film Industries St. Paul, Minnesota

Sarra, Inc. Chicago, Illinois

Vogue-Wright Studios Chicago, Illinois

Wilding Picture Productions, Inc. Chicago, Illinois

#### AMERICAN ASSOCIATION of FILM PRODUCERS, Inc.

722 Ridge Road • Wilmette, Illinois

#### WEST CENTRAL: Wisconsin

#### **Douglas Productions**

925 No. Jackson, Milwaukee, Wis Phone, Broad Way 2 5680

(see complete listing in Chicago area)



#### FILM ARTS PRODUCTIONS, INC.

1032 N. Sixth Street, Milwankee 3, Wisconsin Phones: BR 65670 and 65671

Date of Organization: 1927

A. K. Hadley, President

Harlan P. Croy, General Manager, Treasmer

SERVICES, 16mm, and 35mm industrial, sales training motion pictures; sound slidefilms, slides, LV commercials and shorts. Complete Itmm and 35mm Lab service, FAC11.1.11ES 16mm and Timm cameras: lighting equipment for studio or location; stock and special sets; recording facilities (magnetic, disc, and film). 16 and 35mm: 5000 sq. fr. shooting stage.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. The Big Change (Exin rude Motors): A Treatise on Packaging and Tempo (Kimberly-Clark Corporation). SLIDEFILMS That Old Hoodoo (Mueller Furnace Co.): Facts Thout Fixtures (H. Berry & Associates).

#### RICHARD MATT, INC.

11 North Main Street, Fond du Lac, Wisconsin Phone: 1566

Date of Organization: October, 1953

Richard Matt. President. Producer and

Exer. Cameraman

Macklin Pecci De Nictolis, Director and Assoc. Producer

John Gottinger. Associate Photographer Herb Williams, Issociate Photographer Stanley W. Viba, Chicago Representative I duardo Ingris. Issoc. Photographer, I ima, Pern

SERVICES Advertising, industrial, illustrative, motion pictures and television. FACILITIES Complete motion picture production, script writing, editing and duplication, sound recording, film titles, models, professional actors and narrators.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Intumn Holiday, One Foot in the Door, Into the Imazon (Johnson Motors): God's County (Johnson Motors & Airex Corporation): Inside Giddings & Lewis (Giddings & Lewis Machine Fool Company).



#### Oklahoma

#### BUD WOODS PRODUCTIONS, INC.

1601 South Boston Avenue, Tulsa, Oklahoma Phone D1 c5140

Date of Organization: 1939

1. C. "Bud" Woods, President, Producer M. J. Woods, Societary Liminum.

Wayne Graeber, Lditing

Carl Thompson Tilmstrip Production

SERVICES Commercial and industrial motion pictures, public relations, sales and sales training, product information, sound slide films, color and black and white. Services from script to screen FACILITIES Complete production staff. Johnn and 35mb caneras Portable synchronous tape tecorders, complete lighting equipment for large industrial interiors.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES The Hidden Highway (Sinclair Pipe Line Co.); Modern Tales of Hoffman (F & S Construction Co.); Navajo Land (Kerr McGee Oil Industries, Inc.); The Courses Story, The Rocket Story (Frank's Manufacturing Corp.): Pete Roleum Series I films now in production for (Mid Continent Petroleum Corp.). SI IDFFII M: Proof of Spartan Superiority (Spartan Aircraft).

#### Texas JAMIESON FILM COMPANY

3825 Bryan Street, Dallas Texas Phone: 1 Funison 8158

Date of Organization: 1916

Bruce Jamieson, Business Manager Hugh V. Jamieson, Jr., Production Manager Jerry Dickinson, TT Production Manager O. W. Dalton, Laboratory Manager Robert A. Green, Writing Department Laylor Branch, Production Supergroun Bob Addington, Camera Department Robert Redd, Editing Department John Beasley, Art Department Frank Sloan, Sound Department

SFRVICES: Industrial, educational, training and public relations motion pictures. 16mm and 35mm: filmed television programs and TV commercials: sound recording and color printing services. FA CILITIES! Studio and sound stage, RCA Itimm and 35mm sound channels; editing, printing and processing 16mm and 35mm; Kodachrome printing with scene-to-scene color correction; animation, creative staft.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Harbor of History (Charleston Chamber of Commerce): 2 Navy Framing Films-Confidential-(Chance Vought Virciatt); The Ilabama Story (Alabama State Planning Board): Calculated Risk (Three States Natural Gas Company): An Force Film (secret) (Convair Aircraft): Helping Hands (Scottish Rite): The Greensboro Story (Greensboro Chamber of Commerce): Traffic Safety Films for states of Kentucky. Illinois, Michigan, Tennessee, Mississippi and Windsor, Canada, TELEVISION FILMS: Fexas in Review (Humble Oil and Refining Company). IV COMMERCIALS: (or The Borden Company Fant Milling Company, Humble Oil and Rehning Company, Ada Milling Company, Premier Oil Company, Armstrong Packing Company. Blue Cross. Mrs. Tuckers Foods, Inc., Magnolia Petroleum Company, National Ventilated Awnings Company.

#### Houston, Texas Area Dynamic Films, Inc.

Mrs. Barbara Atwell, 1714 Huldy Street, Houston Lexas. Phone: Jackson 6701. (see complete listing in New York area)

#### Robert Yarnall Richie Productions, Inc.

Gulf Coast Films, Inc., Oil and Gas Bldg., Houston, Jexas, Phone BLackstone 5471. see complete listing in New York City areas

#### TEXAS INDUSTRIAL FILM COMPANY

2528 North Boulevard, Houston, Texas Phone I Ynchburg 1377

Date of Organization: 1945.

N. Don M. (o.i., Owner and Oferator)

SERVICES. Industrial training and sales promotion motion pictures. Dimm and 35mm sound, color; 35mm sound slidefilms. Extensive special ized experience in production of insect films. FACILITIES: 16mm and 35mm cameras, lighting equipment; air conditioned sound stage; disc, magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for Itum motion pictures and 35mm slidefilms. Personnel for writing, direction, editing and sound recording.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURIS. Box and Pin (Reed Roller Bit Co.); Command Performance in Steel (Lone Star Steel Co.); You and the United Fund (Houston United Fund); The One Best (Hercules Powder Co.); Fire Test (Libby Owens-Ford Glass Co., Corrulux Div.).

#### MOUNTAIN STATES

#### THOS. J. BARBRE MOTION PICTURE PRODUCTIONS

1215 E. Virginia Avenue, Denver 9, Colorado Phone: R Ace 2-4605

Thos. J. Barbre, Owner, Manager, Producer Paul Emrich. Recording Director Don Hoffman, Director of Photography Lowell B. Switzer, Writer-Director

SERVICES 16mm production from script to screen; color; sound, public relations and sales films. FAGILITIES: Maurer Cameras and 100,000 watts lighting equipment; Maurer six track soundon-film recording, 16mm magnetic, tape; sound truck and generator; editing; animation and titling equipment and staff: recorded music library and staff organist; editors; script writers,

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Farmer Gets The Bird (Colorado Game and Fish Dept.): A Friend Indeed (Colorado Game and Fish Dept.); The Brainard Shoring System (Brainard Steel Div.); Farmer Brown-Steelworker (Colorado Fuel & Iron Corp.): A Brighter Tomorrow (Bart Manufactur ing Corp.); How To Get 1 Head (Colorado Fuel & Iron Corp.); You Can Do It Too (Church of the Ascension): Fiftieth Anniversary (Great Western Sugar Company).

#### RIPPEY, HENDERSON, KOSTKA & CO.

530 First National Bank Building, Denver 2 Phone: AComa 2-5601

Date of Organization: 1913

Arthur G. Rippey, Managing Partner Gilbert Bucknum, Partner, Producer Clair G. Henderson, Partner

William Kostka, Partuer

Harry A. Lazier, Partner Robert R. Powell, Production Supercisor

SERVICES. Industrial and civic relations motion pictures, color and sound, both voice-over and hp synchronization; sound slidefilms, black and white and color. FACII+11LS: 16mm cameras. lighting, recording and editing equipment; ereative stail; art department.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Printing-The Ilphabet of Communication (A. B. Hirschfeld Press). IV COMMERCIALS: for Safeway Stores, Kuner Emp. son Company, Mountain States Telephone & Telegraph Co., Frontier Air Lines.

(Only 1954 Reference Data Submitted)

(LISTINGS CONTINUE ON PAGE 112)

# If films are scratched or damaged everybody comes to Rapid



#### MOUNTAIN STATES: Colorado

#### SONOCHROME PICTURES

2275 Glencoe Street, Denver 7, Colorado Phone - FAst 2/3192

Date of Organization: 1912

Branch: Multichrome Laboratories

760 Gough Street, San Francisco, California

R. B. Hooper, Owner Producer

George F. Petrin, Director of Photography Herbert McKenney, Owner, Multichiame Laboratories

Lavoratories

STRVICES: Commercial motion picture producers for non-theatrical and television release. TV spots. Equipped with Magnassin Ibnim recorders for suchronous recording, mobile power plant. FAGILITHES: Animation, titles and effects department. Color release prints either optical or magnetic.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Heart of the Rockies (Denver & Rio Grande Western Railroad); Famous Fifty (White Pines Ghamber of Commerce); Central States Shrine Parade (El Jebel Femple); Color Cannval, High Country Iwakens and Jutumn Fantasy (Colorado State Advit, & Publicity Burcau).



San Francisca & Bay Area

#### MARVIN BECKER FILMS

915 Howard Street, San Francisco 3, California Phone: ENbrook 2-1655

Date of Organization: 1952

Marvin E. Becker, President

Hans VanSluizer, Writer-Producer

Bud Murphy, Writer-Manager of TV Sales James B. Bullock, Manager, Industrial Sales

Ann Becker, Comptroller

SERVICES: Industrial, documentary, business, public relations and educational motion pictures and slidefilms. Iclevision films and commercials, FACILFITES: Creative staff, 16 and 35mm production equipment, sound equipment, music library, sound stage, lights, sets, carpenter shop, machine shop, art department, complete animation department and camera. Editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: 1953 Report to the Directors (Columbia-Geneva and Consolidated Western Steel): Gerebral Palsy Workshop (United C. P. ol. No. Calif.): Edith Green Gooking Trips (The S. O. S. G.,—McCanne-Erickson): Grils Busketball Fundamentals and Grils Busketball, Playing Techniques (Educational Productions). TV COMMIRCIALS Lucky Lager Brewing Co., California Wine Association, United Grusade, S. O. S. Go., American Trust Go., (McCanne-Frickson), C. and H. Sugar, (Hong Gooper Go.), Fillie Lewis Soft Drinks, (Sidney Gatheld Associates).

#### Kling Film Productions

Richard Downey 503 Market Street, San Fran-

see complete listing in Chicago area)

#### MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco 2, California Phone, ORdway 3-9162

Date of Organization: 1935

Gerald I. Koski President, General Manager Harold A. Zell. Production Manager Lee Rashall, Manager, Telerision Dept. Boris Skopin, Manager, Title and Trailer Dept. Albert Niggemeyer, Manager, Laboratory Dept.

SERVICES: Industrial, commercial and public relations films: special announcement and advertising trailers for theatres, business. I V films, spot commercials. Distributor of Pacific Tel & Tel theatrical releases in Northern Galit. FAGILI THS: Maurer & Gine Special 16mm cameras; 3 Standard Bell & Howell 35mm; 16mm & 35mm laboratory; art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; title & animation equipment; script-to-release print service.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Outdoon Idvertising Displays (Shopping Center Promotions); The Power Within (TNT Productions): Opportunity Knocks for III & FELL Motoring in Mexico and The Anderstory (Standard Oil of California). SLIDEFILMS: FMC = 3D-33 (Vendoraltor Gorporation). TV COMMERCIALS: for Reinhardt Advertising Agency (Burgermeister Beer), Honig Gooper (Edwards Collee Co.), Reinhardt Advertising Agency (Kilpatrick's Bread), Gerald Thomas Agency (Parma Wine), John Gallagher Agency (4-Wheel Brake).

#### GABRIEL MOULIN STUDIOS

181 Second Street, San Francisco, California Phone: YUkon 6-4224

Date of Organization: 1884

frying Moulin & Raymond Moulin,

General Directory

David Ahlers, Director of Sales

Charles Larrance, Producer-Director

George Watson, Production Manager

George Rickman, Director of Cinematography

Clarence Stevens, Director, Sound Department

Val Winkel, Assistant Cameraman Gordon Meagher, Film Editor

SERVICES: Every phase of motion picture production. FACILITIES: Shooting stage, 55 feet by 45 feet by 30 feet high, 35mm and 16mm camera units, complete sound recording facilities for disc, tape, magnetic film and 16mm optical sound, recording studio 27 feet by 12 feet, 35mm and 16mm projection, animation and editing equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Make the Supreme Test, Detergent letton, and seventy Five Years (Stand and Oil Co. of California): Wide Range Dialing (Pacific Lelephone & Lelegraph Co.). SLIDF-FILM: Lockerap (Crown Zellerbach Paper Corporation).

#### PACIFIC PRODUCTIONS

411 Mason Street, San Francisco 2, California Phone: YUkon 2-3986

Date of Organization: 1938

Donald M. Hatfield, President, General Mgr.

James B. Gahan, Pice-President,

Production Mgr.

Fred P. Barker. Int Director

SERVICES. Sponsored public relations, sales, documentary and training films: medical films; slidefilms, filmstrips, TV program and commercial films. FACILITIES 33mm Felar and 16mm Maurer cameras and recording systems; sound and silent stages, complete editing equipment for 35mm and 16mm; animation department; creative staff, contract script writing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. The Colder the Better and Training Timber (Safeway Stotes); General to Sell (Standard Oil Company of California).

SEIDEFH.MS: Western Wax and Meet Your Boss (Grown-Zellerbach Corporation).

#### X

#### ALFRED T. PALMER PRODUCTIONS

130 Bush Street, San Francisco 4, California Phones: Douglas 2-8177-8

Date of Organization: 1931

Alfred 1. Palmer, Owner, Exec. Producer Alexa H. Palmer, Co-Owner, Office Mgr.

Pauline C. Hase, Secretary-Treasurer

Lawrence E. Williams,

Associate Producer-Writer William Thorp, Associate Producer-Writer Philip E. Walker, Associate Producer-Writer Florence Walker, Distribution & Sales

SERVICES: Production largely centered in overseas projects concerned with the advancement of human understanding through the use of motion pictures. FACILITIES: Complete 16mm production and sound studios, reproduction laboratory, distribution lacilities and theatre. Also color and black-white still studios.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Destination Hawaii (Matson Navigation Co.): Funnji (Sea Lanes) (American President Lines): The Romance of Silk (Japan Travel Bureau): Round the World with Don and Judy (Teenage Adventures): Americans Look at the World (World Family Forum Films).

#### W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco 5, California Phone: YUkon 6-5961

Date of Organization: 1936

W. A. Palmer, President

H. B. Butler, T. P., Treasurer

F. E. Boothe, Comptroller

Florence H. Dieves, Production Director Joseph P. Dieves, Gamera

SERVICES: Industrial public relations and sales training films: sound slidefilms; television films and spot commercials; kinescope. I6mm and 35mm. FACILITIES: Studio and location photography; Western Electric sound recording system. photographic and magnetic, 16mm and 35mm; disc and tape recording, including stereophonic; multiple channel dubbing and Interlock; color, blackwhite printing—16mm optical printer, Kinescope Recording: 35mm Moviola and editing equipment; animation artist; writers, editors.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Captain Z-RO (Capt. Z-RO Productions): Annual Report (U.S. Steel, Columbia-Geneva Division); Satety Serves (United Air Lines): The California Question (Oakland Chamber of Commerce); Many Ways of Seeing (S. F. Junior League); Refinery in Aden and Cerro Bolivar (Bechtel Corporation).

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#### PEARSON & LUCE PRODUCTIONS

Administrative and Executive Offices: 26 O'Farrell Street, San Francisco, Calil.

Phone: YUkon 2-1272 Studios and Production:

505 Geary Street, San Francisco, Calif. Phone: PRospect 6-6335

Date of Organization: 1951

Lloyd K. Pearson, Partner-Producer Ralph W. Luce, Partner-Producer

SERVICES. Motion pictures, slide films; industrial, sales, training, and documentary productions. FACILITIES. Studios and sound stage. Cameras

(LISTINGS CONTINUED ON FOLLOWING PAGE)

#### PEARSON & LUCE PRODUCTIONS

include 16mm Auricon Super 1200, Arriflex 16, and hand cameras: 4 channel interlocked magnetic film recorders, Ampex 300, and Magnecord tape recorders. Complete slide film services and equipment. Sound proof projection room with interlocked projector. Camera car and sound truck. Editing, art, and script departments, Creative stall.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Packaging Operations (Safeway Stores, Rexford-Prepak Div.); A Case of Protection, western version, (Certainteed Products Corp.); Makalu (Californian Himalayan Expedition); Sinbad the Sailor (Mount Puppets Inc.): Conquest of the Andes (California Peruvian Expedition); News and Special Events (Columbia Broadcasting System); Telesports Digest (Tel Ra Productions). SLIDEFILMS: The Malarkey Plywood Story (M & M Woodworking Company).

#### WALTER A. RIVERS & ASSOCIATES

60 Market Street, San Francisco II, California Phone: SUtter 1-1284

Date of Organization: 1919

Walter A. Rivers, President W. G. Rivers, Art Director

Alice Garrity, Secretary

SERVICES: General motion picture production, specializing in films for industry, television, public relations and sales training. FACILITIES: Auricon sound cameras; recording system, film and tape; titles and animation; writing; editing and art staff. TV production facilities, sets and lights.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Lick Observatory, Mt. Hamilton, Installation of 120" telescope (Judson. Pacific Murphy Corporation); Operation Safeguard (Board of Fire Underwriters of the Pacific); Golden Gate Bridge reinforcing bottom lateral bracing project, (Judson, Pacific Murphy Corporation). Only 1954 Data Submitted,

### GENE K. WALKER PRODUCTIONS

465 California Street, San Francisco 4, Calif. Phone: YUkon 6-2891

Studio at 627 Commercial Street, San Francisco,

California, Phone: YUkon 2-4181

Date of Organization: 1938

Gene K. Walker, President

George T. Becker, General Manager

Robert Scott, Studio Manager

William H. McDonough, Production Supervisor Stedman Chandler, Editorial Supervisor

SERVICES: Camera, lighting, titling, editing, animation, sound, color service for industrial and documentary motion pictures; slidefilms and filmstrips; corollary visual aids. FACILITIES: 4-unit Stancil-Hoffman 1732mm magnetic tape recording. plus interlock; 16mm film recording; laboratory; Type A and B animation equipment and staff; creative staff with two lull-time writers.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Weather, the Breath of Life (Standard Oil Company of California); Men. Steel & Earthquakes (Bethlehem Pacific Coast Steel Corp.): Flying a Dealer and It's in our Power (Tide Water Associated Oil Co.); Leaner Hogs & Longer Profits, International Dairy Show and Chicago Market Report Vol. III (Union Stock Vard & Transit Co.).

Note: Listings of other producers in outstate California areas follow Metropolitan Los Angeles and appear on page 117 of this Production Review.

#### METROPOLITAN LOS ANGELES

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#### ACADEMY PICTURES, INC.

7934 Santa Monica Blvd., Hollywood 46, Calif. Phone: HOllywood 9-5873 Edward L. Gershman, President

William Lightfield, Production Manager Arthur Babbitt, Supervising Director

FACILITIES: Complete motion picture and animation studio facilities in Hollywood. See similar listing of facilities and services under Metropolitan New York Area (page 85).

#### ALL SCOPE PICTURES, INC.

8919 Sunset Boulevard, Hollywood 46, Calif. Phone: CRestview 1-6943

Date of Organization: 1946

Gordon S. Mitchell, President

C. D. Owens, Vice-President

La Nell B. Mitchell, Secretary-Treasurer

Norval D. Crutcher, Jr., Production Mgr.

SERVICES: Industrial, public relations, education al and training films. TV commercial and theatre ad films. Live action, animation and or stop motion production. FACILITIES: Sound stage, cutting rooms and projection room; animation department.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Safe Driving in Bad If eather-Light Vehicles (United States Air Force); Operation of Heavy Vehicles Under Hazardous Conditions (United States Air Force). 1V COM-MERCIALS: for Kraft Foods Co. (Parkay Margarine and Kraft Cheez Whiz); Chets Frozen Foods; SOS Corporation; Mattel Toys, Inc.; Saleway Stores, Inc., and others. Only 1954 Data Submitted.

#### Atlas Film Corporation

1931 Rodney Drive, Hollywood 27, California. (see complete listing in Chicago area)

#### CASCADE PICTURES OF CALIFORNIA, INC.

1027 No. Seward, Hollywood 38, California

Phone: HOllywood 2-6481

Date of Organization: 1948 Bernard J. Carr, President

Roy W. Scawright, Vice-President

Vaughn A. Paul, Production Coordinator

John C. McCormick, Comptroller

Fillmore Phipps, Producer

Hugh MacMullan, Producer

Bernard Loftus, Editorial Supervisor

Hal Mason, Director of Animation

SERVICES: Industrial, documentary, television and box-office motion pictures. FACILITIES: All major studio facilities. Maintain and operate own sound stages, optical, animation and editorial lacilities. 35 & 16mm, black and white, color and tlimensional-wide screen photography.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: for Douglas Aircraft Co., Lockheed Aircraft Co., U. S. Navy, The Toni Company. (Titles not submitted.) TV COM-MERCIALS: for more than 50 clients and prod-

\* this symbol, appearing over a producer's listing indicates that display advertising has been accepted for publication in another page ol this 5th Annual Production Review. Please refer to it for other useful information.

# CATE & McGLONE

1521 Cross Roads of the World, Hollywood 28, California

Phone: HOllywood 5-1118 Date of Organization: 1947

1. W. Cate, Partner E. D. McGlone. Partner

Walter Wise, Writer-Director

Charles Cahill, Production Manager

SERVICES: Motion pictures in the field of human communications; industrial relations, public relations, sales promotion, sales training, travelogues, TV productions and commercials, color stock library, including extensive aerial coverage of many areas in U. S. A. FACILITIES: 16mm photographic equipment, portable lighting equipment, camera car, creative staff for writing, photographing, directing and editing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Cross-Country U. S. A. and Flying Colors (United Air Lines); In the Beginning and Run for the Money (General Petroleum Corp.); The Human Side (Union Pacific R. R.); On Stream (Socony-Vacuum Oil Co. Inc.). IV COMMERCIALS: for Stromberger, LaVene and Mckenzie.

#### COURNEYA PRODUCTIONS

633 N. Almont Dr., West Hollywood 46, Calif. Phone: Crestview 4-5621

Date of Organization, 1948

Jerry Courneya, President

Ed Gillette, Vice-President

Paul Fress, Vice-President

lgo Kantor, Technical Director

SERVICES: Motion pictures, television, commer cials, industry, stock footage library, music library, stock footage shooting, editorial service, complete production service and animation. FACILITIES: New commercial animation process, camera equipment, recording equipment, editorial equipment, stages, camera car and recording mobile units, electrical and grip equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Quaker Outs Presentation (Quaker Oats Company); Member of the Family (Ken-L-Ration); Syncio-Fox Process (Planters Peanuts), (White King Soap) and (Thoro-Fed Dog Food). TELEVISION FILMS: Adventures of Noah Beery Jr. (26 series for various sponsors); The Chimps (13 series for various sponsors).

#### PAT DOWLING PICTURES

1056 S. Robertson Blvd., Los Angeles 35, Calif.

Phone: CR 1-1636

Date of Organization: 1940

Pat Dowling, Owner

T. J. Stanton, Production Manager

R. J. Soltys, Cameraman

Ray H. Lockert. Film Editor

SERVICES: Production of motion pictures and slidefilms for customers and educational films and filmstrips for own account; editorial and sound production of films sponsoring companies. FA-CILITIES: Script production; art department; camera department; studio; cutting department.

RECENT PRODUCTIONS AND SPONSORS NOTE: Five sponsored films not made during 1954. Films were mainly educational for own account.

(LISTINGS CONTINUE ON PAGE 114)



# DUDLEY PICTURES CORPORATION Dudley Television Corporation ond Vistarama, Incorporated

9908 Santa Monica Blyd., Beverly Hills, Calil. Phone: CRestyrew 1-7258 Cable Address: Dudleypic

Branch Office, 501 Madison Avenue, New York, N. A. Phone, 14 dorado, 5 1076

Date of Organization 1947

Carl W. Dudley, President
Don McNamara, Executive Fice-President
Richard Goldstone, Fice-President
Herman Boxer, Fice President

Fugenc H. Barnes, Secretary and Treasurer Joe Anson, Charles Tedlord, David Chandler, Briters

Will Jason, Alan Miner, Richard Evans, Richard Carlson, Directors

STRVICES: Industrial, theatrical, educational and television motion pictures and slidefilms. FACILI-TIES: Own studio, stage, lights, cutting rooms, sound and color production equipment, cameras, printing; color film library; creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Mr. Winkle Returns (General Mills, Inc.); The Big News of 1955 (Union Oil Company): Fresh for Health (Santa Fe Railroad): Futures Unlimited (Zenith Aircraft Corp.): The Days of Our Years (Union Pacific Railroad): The New India (Galifornia-Texas Oil Co.); The Line Riders of the Golden Spread Vistarama Production (Southwestern Public Service Co.); Regulus (Chance Vought Aircraft, Inc.); Venezuela (Delta-C. & S. Airlines); Invitation to Formosa and Invitation to the Philippines (Northwest Airlines): Regional Geography Series (Encyclopaedia Britannica. Inc.). THEATRICAL MOTION PIC-TURES: Below the Rio Grande and five others, subjects for Warner Brothers release.

#### Dynamic Films, Inc.

George Zucker, 8272 Sunset Blyd., Hollywood, Calil, Phone: HOllywood 2-7461, (see complete listing in New York area)

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# JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA

6052 Sunset Boulevard, Hollywood 28, Calil. Phone: HOllywood 24101

Branch: 520 North Michigan Ave., Chicago, Ill. Fenton P. McHugh, Representative, Phone, WHitehall 4-0196,

Date of Organization: 1929

Jerry Fairbanks, President
Donald A. Dewar, Five President, Bus. Mgr.
Robert Scrivner, Mudio Manager
John McKennon, Production Manager
Leo Rosencrais, Story and Creative Head

STRVICES Industrial, theatrical and television motion pictures. FACHTHES Full studio lagilities, 2 sound stages; 18 camera units; 16mm and 5mm including MultiCam process, 16mm, 35mm and magnetic sound is ording and rerecording; editing; animation; Duoplane Process, 16mm & 35mm opticals; film and music libraries; reclinical, art creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES, Chayler's New One Hun

#### JERRY FAIRBANKS PRODUCTIONS

dred Million Dollar Look (Chrysler Div. Chrysler Corp.); The Great Idventure (Rotary International); Innerica for Me and One Man Shore (Greyhound); The Story of a Star (Lexaco). TV COMMERCIALS. For Mathisson & Associates (Miller Beer); Grant Advertising Agency (Dodge); D. P. Brother Company (Oldsmobile).

#### PAUL J. FENNELL CO.

404 N. La Cienega Blyd., Los Angeles 18, Calif. Phone: CRestview 6-0847

Date of Organization: 1947

Paul J. Fennell, Owner Producer John E. Burks, Technical Director Edward A. Benedict, Int Director

SERVICES: Producers of training films, educational films, public relations films and television commercials; specializing in animation. FACILI-TITS\* Complete staff and facilities from story ideas to final editing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Highway Safety Series (National Safety Council) and (Ford Motor Company). TV COMMERCHALS: for Campbell's Soup Company (Campbell's Pork and Beans); Nabisco (Rice Krispies). Only 1954 Data Submitted.

#### FILM ASSOCIATES OF CALIFORNIA

10521 Santa Monica Blyd., Los Angeles 25, Calil. Phone: Arizona 9-8726

Branch Olhee: 26 W. 9th Street, New York, H. N. Y. Herman Boxer.

Date of Organization, July, 1954.

Paul Burnford, President Bernice Davis, Publicity and Distribution Helen McKee, Sales Representative

SERVICES: Production of industrial and educational films and TV spots. Himm color or black and white, from script to finished film. EXCILI-THS: Offices, production studio.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES Design for Comfort (Louis Roth Clothing Co.); Something to Talk About (Walsco Antenna Co.); Men at Mary (Mars Engineering Co.); Steel Tubes for Western Industry (Pacific Tube Co.); Art in Action Series and Face of the Earth (Univelopedia Britannica Films).

#### FILMCRAFT PRODUCTIONS

8454 Melrose Avenue, Los Angeles 46, Calif. Phone: WFbster 3-9281

Date of Organization: [une, 1950

Isidore Lindenbaum, President Bill Deming, Fice-President in Charge of Prod. Ferenz Fodor, Production Supervisor Norman Colbert, Supervising Editor

SERVICES. Television, theatrical and business motion pictures in black and white and color. FACILITIES. Sound stage, editing facilities, back lot and complete technical equipment in every detail. Mobile units for every location requirement. Creative planning department.

RECENT PRODUCTIONS AND SPONSORS
HILLYUSION FILMS "You Bet 1 om Life
Groucho Mars, NBC (DeSoto Plymounth): Mark
Lwain Theater (National Sale-26); See Hollywood
with Louella Parsons (National Sale-26). IV
COMMERCIALS for BBDSO: DeSoto-Plymouth
& Chyrsler, "39 plus summer re-cuts, Only 1951
Data Submitted

#### THE GEORGE FOX CORPORATION

1508 Crossroads of the World, Los Angeles, California Phone: HO 1-2212

Date of Organization: 1935 Geo. S. Fox. President

D. R. Fox, Fier President

D. L. Rothenberg, Production Manager Mario Mora, Editorial Superinson

SERVICES. Sponsored training, public relations, consumer sales and religious hlms; television commercials and features. FACILITIES: Major studio lighting and camera equipment, tape and film recording, dubbing rooms, music scoring, complete editing department, stage facilities, etc.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Weekly, theatrical trailers for the Los Angeles I imes; The Hard Way (California Division of Forestry); three theatrical trailers and seven TV shorts for California Division of Forestry. IFLEVISION FILMS: Linkletter and the Kirls, People are Funny (Paper-Mate Pens, and Toni Co.). TV COMMERCIALS: for Paper-Mate Pens, Toni Co., (Prom. Pamper, Viv and Deep Magic). Bond Bread, Owl Revall Drug Co., Niagara Milk, Morning Milk, Only 1954 Data Submitted.

#### GRAPHIC FILMS CORPORATION

1618 N. Las Palmas Ave., Hollywood 28, Calif. Phone: HOllywood 7:2191

Date of Organization: 1941 Lester Novios, President William B. Hale, Tree-President

Julius Berllein, Societary-Treasurer Antonio M. Vellani, Sales Representative

SERVICES: Production of animated and live action films for industry and government. Design and publication of booklets, brochures and visual presentations. FACILITIES: Animation department including stand for 16mm and 35mm; 35mm Bell & Howell Standard camera: 16 & 35mm Arriflex camera: 16 & 35mm Moviolas: cutting and screening rooms: permanent animation and live action stalls.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Observer's Place in the Air Foice, Waining Toinado, and Air Foice Instructional Methods (U.S.A.F.); Project (The Rand Corporation), SOUND SLIDEFILM; Annual Report (Union Oil Company).

#### The Jam Handy Organization, Inc.

5746 Sunset Boulevard, Hollywood 28, Phone: HEmpstead 5809, Service office, not sales, (see complete listing in Detroit area)

#### \*

#### PAUL HOEFLER PRODUCTIONS

7934 Santa Monica Boulevard. Los Angeles 16, California Phone: HOllywood 9-2001

Branch: 201 Linwood Ave., Ganton, Ohio Martha Heising. Eastern Representative.

Date of Organization: 1939

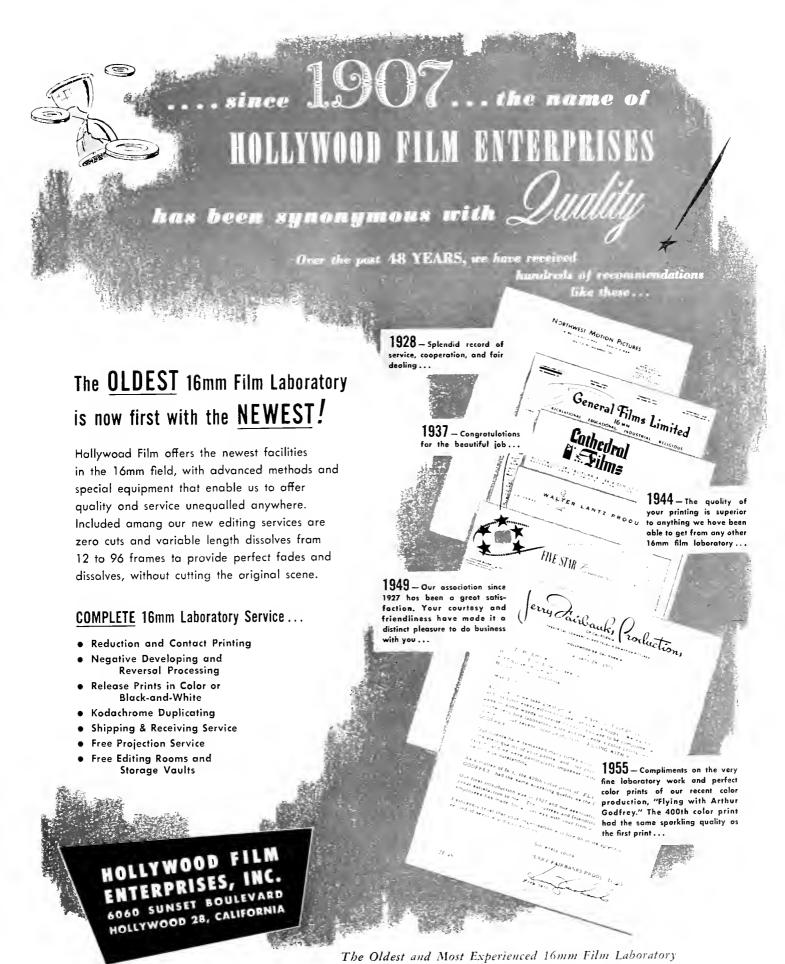
Paul L. Hoeller, President L. M. Bennett, Free President

Ruby Newstrand, Secretary-Treusurer

STRVICES. All types of 35mm and 16mm colorsound films on a world-wide basis. FACILITIES. Camera equipment (Mitchell, Bell & Howell): sound track; studio lighting.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Arizona—Land of Color and Contrast and African Journey (Standard Oil

(LISTINGS CONTINUE ON PAGE 116)





#### PAUL HOEFLER PRODUCTIONS

Company of California); The Tuna Mory (Westgate California Tuna Packing Company); Tuna Clipper (National Marine Terminal, Inc.); British Columbia-The Evergreen Playground (Standard Oil Company of British Columbia, Ltd.); African Loyage (Farrell Steamship Lines of New York).

# KLING FILM PRODUCTIONS

Lee R. Blevins, 1416 No. LaBrea, Hollywood 28, Complete studio, animation facilities with sound stages, extensive sets, etc. See complete listing of services and other facilities under Chicago metropolitan area.

#### MERCURY INTERNATIONAL PICTURES

6611 Santa Monica Blyd., Hollywood 38,

Phone: HOllywood 5:1101

Date of Organization: 1948 V. E. Ellsworth, President

David L. Monohan, Fice-President

G. C. Cable, Secretary

Robert W. Larson, Vice-President, Production Albert Jovce, Vice-President, Publicity

SERVICES: Creation and production of motion pictures, sound slidefilms; TV commercials; for industry, public, civic relations. Script to finished hlm. 16mm and 35mm color, b&w. FACILITIES: Studio, sound stage; I6mm and 35mm Mitchells; 16mm Cine-Special. Arc and incandescent lighting. Interior and exterior production, 16mm and 35mm projection. Rehearsal facilities. Scene design and set construction, art department; story boards, mockups, miniatures; special effects. Cutting rooms, dressing and makeup rooms; adjoining mixing & commentators' booth; 35mm sound recording.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: From the Ground Up (Nutrilite Products); Home, Sweet Mobile Home (Trailer Association). Only 1954 sponsor references submitted. TELEVISION FILMS: Holiday in Rhythm, starring Margaret Whiting: Show Time, with Frank Fontaine; Tim McCov, Westerns' series.

Mode-Art Pictures, Inc. 6063 Sunset Blvd., Hollywood 38, Calif. (see complete listing in Pittsburgh area)

Stanley Neal Productions, Inc. Sobey Martin, V. P. 203 Allen Paris Bldg., Beverly Hills, California, Phone: CRestview 5-5215. (see complete listing in New York City area)

#### NEW WORLD PRODUCTIONS

5746 Sunset Blyd., Hollywood, California Phones: HOllywood 9-5827-8

Branches: 224 N. Glenwood Street, Peoria, Illinois, Genevieve Alloy, Sales, 49 West 12th Street, New York, N. Y., P. Robinson, Sales, Statler Bldg., Boston, Mass., N.W. Russo, Sales, 6011 38th St., N.E., Scattle, G. Newton, Sales,

Date of Organization: 1939

1 cd Robinson, in Charge of Production Lom Atkins, Production Manager

Phil Robinson, Director

Art Moore, Animation Director

Sterling Barnett, Head Camera Department Jack Johnston, Camera

Robert Hemmig. Camera

Loren Steadman, Technical Director

SFRVICES: Production industrial, education, television, feature films, 16mm-35mm sound and color, Live action and animated cartoons. FACILITIES:

Studio, camera and lighting equipment, animation department, creative stall,

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Twenty-four Hours A Day (Amalgamated Butcher's Union); Fossil Mory (Shell Oil Company); F-99 (Boeing Airplane Co.). SLIDEFILM: for Quaker Oats Company. TV COMMERCIALS: for Ford, Welch Candy, Mattel Lovs, Dawson Beer, Cain Food Products and others.

#### PARTHENON PICTURES

6264 Sunset Blyd., Hollywood 28, California Phone: HOllywood 3-6823

Date of Organization: 1954

PALMER UNIT

(Documentary) Charles Palmer, President, Producer

John E. R. McDougall. Associate Producer

LASKY-PARTHENON UNIT (Theatrical)

Jesse L. Lasky, Exec. Producer

Charles Palmer, Producer

SERVICES: Public relations, industrial relations, sales and morale films; documentary and staged; theatrical shorts and features with concealed sponsorship. No TV series nor commercials. FACILI-TIES: All Hollywood resources. 16mm - 35mm screening room in Sunset-Vine offices available to trade on request.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The company is newly tormed. Palmer-McDongall credits with other producers include Man With a Thousand Hands (Int'l. Harvester); Career and The Nky is for Everyone (United Air Lines): On Stream (Socony-Vacuum). Parthenon films now in progress for International Harvester, Hilton Hotels, Conn. General Life Insurance Co.

# POLARIS PICTURES, INC.

5859 W. Third Street, Los Angeles 36, Calif. Phone: WEbster 8-2181

Branch Offices: 133 East 54th St., New York 22, N. Y. Marcel Leduc, Mgr.; 227 W. Boscawen. St., Winchester, Va. Hugh Peters, Co-Producer,

Date of Organization: 1946

Perry King. President

F. R. Barnum, Secretary-Treasurer

William J. Gibson, Production Manager

Harold Dennis, Producer

Art Scott, Director of Animation

SERVICES: Motion pictures, 16mm and 35mm. and slidefilms for advertising, public relations, training and television, FACILITIES: Live action and animation production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Escape By Parachute and Flying in the Pressure Cabin (U. S. Navy): Westward Flow, Tenth of the Month (So. Calif. & So. Counties Gas Companies); Termilion Valley (So. Calil. Edison Company); 1954 With Richheld (Richfield Oil Corporation).

Reid H. Roy Film Industries, Inc. 8762 Holloway Drive, Los Angeles, California. Phone: CRestview 1-4080,

(see complete listing in St. Paul area)

#### ROLAND REED PRODUCTIONS, INC.

8822 Washington Blvd., Culver City, California Phone: TE 0-1611

Branch Office: 342 Madison Avenue, New York, N. Y. Phone: MUrray Hill 7-1065, Hampton Howard, Fice-President Sales.

Date of Organization: 1934 Roland D. Reed. President

Guy V. Thayer, Jr., Executive Vice-President George Faust, Vice-President-Sales

James G. Fay, Secretary and Treasurer

SERVICES: Industrial, television programs and television commercials. FACILITIES: Hal Roach studios complete facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Story of Col. Drake (American Petroleum Institute); Decision, Springhouse on Wheels, Dawn's Early Light and Innde Story (Westinghouse Electric Corporation). TELEVISION FILMS: My Little Margie, Waterfront, Stu Erwin Show, Rocky Jones Space Ranger.

## ROCKET PICTURES, INC.

6108 Santa Monica Blvd., Hollywood 38, Calif. Phone: HOllywood 7-7131

Date of Organization: 1943

J. Richard Westen, President, Gen. Mgr., Production Head

J. Harry Ebbert, Fice-President, Charge of Sales Harlow Wilcox, Executive V.P., Treas.,

Head of Television

Don Bartelli, Production Manager

Courtney Anderson, Greative Director

Kay Shafler, Ass't. to Pres., Corp. Sec'y SERVICES: Counselors and producers of industrial, sales and personnel training motion pictures. slidefilms and television programs. FACILITIES: Shooting stages; 16mm and 35mm sound recording;

animation department and artists; creative stall;

affiliated with laboratories used by major studios.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Public Relations (Title Insurance and Trust Co.); Product Selling (Mc-Culloch Motors Corp.); Consumer Selling (Prudential Insurance Co.). SLIDEFILMS: Recrinting and Induction (Farmers Insurance Group): Sales Training (Union Oil Co. of Calif.); Sales Training (Brea Chemical Corp.): Recruiting and Induction, Sales Training and Consumer Selling (Pacific Mutual Life Insurance Co.); Retail Sales Training (DeSoto Motors Corp.): Human Relations (Bank of America); Retail Sales Training (The Roberts Co.).

# FREDERICK K. ROCKETT CO.

6063 Sunset Blvd., Hollywood 28, California Phone: HO 4-3183

Date of Organization: 1925

Frederick K. Rockett, General Manager Mfred Higgins, Production Manager

Eric Strutt, Script Department

Paul Lord, Editorial Department

Jav Adams, Camera Department Jerome Lipari, Mage Manager

SERVICES: The production of motion pictures and slide films and film distribution. FACILI-TIES: Full 16mm and 35mm camera equipment, trick camera department, large sound proof stage, portable and stationary sound recording equipment, modern cutting room, animation department, wood and metal working shops, direct TV micro wave to Bell Phone System. Full time staffs. Location and camera trucks.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Ejection Seat (U. S. Navy); Dick Wakes Up (American Automobile Association): Preumatic Power and How an Oil Field Works (Richfield Oil Corporation); Anzona and Its Natural Resources (Phelps Dodge Corporation).

Ross Roy, Inc.

Maurice G. Vaughn, V. P., 1680 No. Vine St., Hollywood, Calil. Phone: HOllywood 9-6263, (see complete listing in Detroit area)

#### JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles 26, Calif. Phone: DUnkirk 8-5121

Date of Organization: 1943

Branch Office: 404 Fourth Avenue, New York 16, New York, Phone: MUrray Hill 6-4590. John E. Sutherland, President, Gen. Mgr.,

Writer, Producer

Ross M. Sutherland, Exec. Vice-Pres. Charles Daggett, Vice-President-

Public Relations

True Boardman, Writer and Associate Producer George Gordon, Associate Producer, Animation Charles E. Bordwell, Editorial Supervisor

SERVICES: Complete production of live-action and animation films from research and script through release printing. FACILITIES: Studio, office buildings and other buildings to house the following: Animation unit complete through camera: Sound stage, flats, electrical equipment, mill and equipment, paint shop, etc.; cutting rooms, completely equipped: projection theatre equipped tor 35 & 16mm.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Horizons of Hope (Alfred P. Sloan Foundation); It's Everybody's Business (E. I. duPont de Nemours & Co.): The Road Forward (Kralt Foods Co.); Dear Mr Gustomer (Reuben H. Donnelley Corp.); The Living Circle, The Banana Story (United Fruit Co.); GAW, Report on a Prophecy (General Motors). TV COM-MERCIALS: for Lucky Strike, Plymouth, Ajax, Nestle's Cocoanut Bar, AC Oil Filters.

#### TELEPIX CORPORATION

1515 N. Western Ave., Los Angeles 27, Calil. Phone: HOllywood 4-7391 Date of Organization: 1948 Robert P. Newman, President Ben Helphand, Tice-President Martin Weiner, Sales Manager Wm. A. Redlin, Industrial Division Pat Shields, Production Manager

Martha Murrell, Public Relations

SERVICES: Television and industrial pictures. slidefilms. FACILITIES: Full motion picture production facilities; animation department, shooting stage 50 x 95, cutting rooms, 6 inter-locked magnetic 35mm or 16mm sound channel, 4 Moviolas, cameras, lights, portable sound and location equipment, projection room with 35mm and 16mm projectors, title art production department. make up, wardrobe and dressing rooms.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Power Tool Woodworking for Everyone (Magna Engineering Corp.); Dynamiting With Safety (United Geophysical Lab.); Squaw Valley Winter (Cushing and Arrouge). SLIDEFILMS: Charting A Dealer Sale (Albers Milling Co.); Industrial Nursing (Industrial Nursing Association). AUDIO-VISUAL FILM: Manna of the South Seas (Martin Moyer). TV COM-MERCIALS: for Sears, Roebuck & Co., Pfaff Sewing Machines. White Rock, O'Keefe & Merritt, Burgermeister Beer, Gaffers & Sattler, Mitchell Beer, Shopsmith. Bank of America. Folger's Coffee, Coast Federal Savings.

#### UNITED PRODUCTIONS OF AMERICA

4440 Lakeside Drive, Burbank, California Phone: THornwall 2-7171

Date of Incorporation: December, 1945

Branch Office: 670 Fifth Ave., New York 19. N. Y.

Phone: PLaza 3-1672. C. D. McCormick, J. P., in charge.

Stephen Bosustow, President and Executive Producer

Robert Cannon, Vice-President and Director C. D. McCormick Vice-President UPA-New York

Maxine Davis, Secretary

I. Edward Hambleton, Treasurer Melvin Getzler, Assistant Treasurer

Herbert Klynn, Production Manager

SERVICES: Animated TV commercial spots and programs: animated industrial, educational and entertainment pictures. FACILITIES: New York and Hollywood animation studios with complete ammation, camera, editorial and projection equip-

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Tune in Tomorrow (Columbra Broadcasting System); Misconceptions of Heart Disease (American Heart Association); Motorama (General Motors): When Magoo Flew and Gerald McBoing Boing's Symphony (Columbia Pictures Corp.). TV COMMERCIALS: for Proctor & Gamble (Cheer), Campbell Soup Co. (Pork & Beans), General Foods Corp. (Jello-O Instant Puddings) and (Busy Day), and others.

#### Video Pictures, Inc.

Geo. W. Goman, V.P., 736 No. Doheny Drive Los Angeles 16, Phone: CRestview 1-0188. (see complete listing in New York area)

#### WILDING PICTURE PRODUCTIONS, INC.

5981 Venice Boulevard, Hollywood Phone: Webster 0183

John Oser, in charge.

FACILITIES: Sales and administrative offices, sound stage, screening room; all other equipment lor motion picture production. For detailed description of other facilities and services see listing in Chicago Area.

#### RAPHAEL G. WOLFF STUDIOS, INC.

5631 Hollywood Blyd., Hollywood 28, Calit. Phone: HÓllywood 7-6126

#### NATIONAL REPRESENTATIVES

NEW YORK: Dicran Nahigian, 330 Park Avenue. Phone: PLaza 5-5386.

Chicago: Carl Wester, 2103 Orrington Avenue, Evanston, Ill. Phone: D.Avis 8-7236.

DETROIT: Harold R. Troy, 19741 James Couzens Highway. Phone: BRoadway 3-6020.

Date of Organization: 1930

Raphael G. Wolff, President and Treasurer MacDonald MacPherson. Vice-President.

Executive Director Creative Department Sally Assin, Executive Secretary Allred Vaughan, Director of Public Relations Arthur W. Treutelaar, Exec., Studio Supervisor David Lurie, Exec., Editorial Department James Moore, Supervisor, Director

Richard H. Blundell, Mgr. Animation Dept. Nicholas Panesis, Art Director

Hoyt Curtin, Musical Director

SFRVICES: Sales promotion, industrial, training and institutional motion pictures, sound and color: television programs and commercials. FACILI-TIES: Stages and complete production facilities; lighting equipment, generators, cameras on mobile units for nationwide production; permanent staff of editing, animation, anistration, music and creative personnel. Stereo motion picture cameras, 16mm and 35mm, for 3-dimensional films.

#### RAPHAEL G. WOLFF STUDIOS, INC.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Change . . . For the Better, 3-D. (General Motors Corporation); Designed to Go Places (International Paper Company); Direct Line to Decision (International Business Machines); Electrical Principals of Pressure Suntches (Meletron Corporation); Calavo Carnival (Calavo, Inc.); Automation (General Electric Company).

#### California State

#### RIVIERA PRODUCTIONS

1713 Via El Prado, Redondo Beach, California Phone: FRontier 5-4592

Date of Organization: 1950

F. W. Zens, Executive Producer

Lionel Grover, Associate Prod., Dn. Photo I. W. Barnes, Associate Prod., Writer

Joe Tomchak, Associate Prod., Writer Shattue Jones, Jr., Dir. Photography

Nancy Knudson, Scripts

SERVICES: 16mm motion picture productions and sound recording. FACILITIES: Executive office; studios: cutting rooms; projection; sound record-

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Torrance, City of Industrial Opportunity (Torrance, Calif.); The Nuns Who Hurried (Catechetical Guild Educational Society); Story of Robbins All Purpose Vinyl Tile (Robbins Floor Products, Inc.); The Ador Story (Ador Sliding Doors); Residential Radiant Heating (Radiant Heat Co.). TV COMMERCIALS: for Womack Co. (Unmask), Paul Yates (Rev Lwistube), KHJ-TV (ID Spots), Nooleam Co. (Old Prospector), Wizard Electromatic Door Openers (The Wizard).

#### SOUND-ON-FILM PRODUCTIONS, INC.

2648 18th Street, Sacramento, California Phone: Gilbert 2-4347

Date of Organization: 1949

Ralph James, President and Producer Tom Kiernan, Secretary and Treasurer

Seth Larsen, Editor

1cd Baggelmann, Script Writer and Historian

SERVICES. Wild life films, documentary and industrial films, television commercials, wild life stock shots. Editing, film coating and industrial stills. FACILITIES: 16mm silent and sound camera equipment. Complete editing facilities. sound stage.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: California Ringnecks, Cooperative Hunting (Dept. of Fish & Game, State of California); California Gold Rush, 1848-1849 (Golden Chain Council of Mother Lode); Perfect Circle (MabCo Tire Conditioner): Sacramento Roden & Parade (Burgermeister Beer).

#### (LISTINGS CONTINUE ON PAGE 118)

#### Listing Reference Data Pratects Sponsors and Established Producers

★ Producers listed in these pages have shown confidence in their records of achievement and provide much useful data concerning their lacilities, experience, personnel and recent films. II you receive bids from unlisted firms ask why they are not listed and insist on similar data and validation of films submitted prior to any decision.



#### Oregon

#### PHOTO-ART COMMERCIAL STUDIOS

420 S.W. Washington St., Portland 11, Oregon Phone BR 5411

Date of Organization, 1925

Claude F. Palmer, Owner and Gen. Manager Suvers W. Vernon, Assistant Manager.

SERVICES General commercial photography. 16mm motion picture and TV commercials. TV CHAITI S: Ample camera editing, lighting equipment, just completing downtown motion picture studio to house sound recording, animation and other facilities. Also have large outlying studio.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES Operation After (Western Pine Association): The United Fund Story (United) Fund). Other motion pictures now in production.

#### Washington

#### Kling Film Productions

D. D. Fairbanks, Terminal Sales Bldg., Seattle, (see complete listing in Chicago area)

#### **New World Productions**

G. Newton, 6011–38th Street, N.F., Seattle, Wash, (see complete listing in Los Angeles area).

#### NORTHWEST MOTION PICTURES

1716 Thirtieth Avenue West, Seattle 99, Wash. Phone: GArfield 6391

Date of Organization: 1927

Ray Paulsen, President

Edna G. Paulsen, Tue President

SERVICES Industrial, agricultural, training and public relations films. Animated and instructional films and slides. Newsreel releases. FACILFHES. Bell & Howell Cameras, 35mm and 16mm, Synchronous dual 35mm recording, dubbing and music, sets, lab. processing and printing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICIURES Immediate Endodontics, Functions of the Lestibular Apparatus (University of Washington): The Lynden Way and Two-Way Street (part 3) (Washington CoOp Farmers Association); Power for Progress (Pacific Power & Light).

#### RARIG MOTION PICTURE CO.

5511 University Way, Scattle 5, Washington Phone: Kenwood 0707

Date of Organization: 1927

Max H. Rarig, President and General Manager James H. Lawless, Manager, Production Dept. Ralph Umbarger, Director of Photography

Grace Turner, Ist Director. Joe E. Nelson, Editor-in Chief

SERVICES. Public relations, sales promotion and training films. IV programs and commercials. Emisling department services include: editing, maration, writing, recording, art and animation, music underscoring. FACHTITES, 10mm photographic and editing equipment, portable lighting equipment. Western Flectric magnetic recording. photographic and sound studios, animation equipment permanent staff for creative writing, directing photography and animation.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES Call Your Tgent and Signs of Progress General Insurance); Place of Promise (Shell Oil Co., Promise of the Liery (Weyer hiseus): Limber Co.), Grovery Handling (The Hyster Companie



#### ASHLEY & CRIPPEN, LTD.

196 Bloor Street West, Toronto, Ontario Phone: Walnut 27901 Date of Organization: 1916

Dan Gibson, President

G. J. Campbell, Gen. Mgr.

Joel Aldred, Sales Manager SERVICES, Johnn and 35mm films; industrial,

travel and sports; 4V commercials,

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Sky Sking and Ski Champions (sur les grandes decentes). Both films are non-sponsored. Prints are available in 16mm either in B&W or color, (Only 1954 production references submitted.)

#### ASSOCIATED SCREEN NEWS LTD.

2000 Northeliffe Avenue, Montreal 28, Quebec Phone: DExtci 1186

Branches: Vancouver, Toronto

Date of Organization: 1921

Minray Briskin, Asst. to President

W. J. Singleton, General Manager

L. J. Chisholm, Sales Manager

J. R. Prazak, Comptroller

Gordon Sparling, Dir. of Production

Robert L. Martin, Director of Photography

Ray Cunnington, Securito & Research Dept.

Eleanore Dunne, Art Director Arnold E. Hague, Newsreel Dept.

SERVICES: 16mm and 35mm industrial, sales and educational motion pictures; films for television and slidefilms. FACILITIES. Sound recording, titles, animations; b&w and color laboratory. 16mm

and 35mm.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Paper Making School (Quebec Government); It's Isbestos (Asbestos Corporation): Trend Homes (James Lovick Company); Bersimis Development (Hydro-Province of Quebec); Cable Laying Across the St. Lawrence (Province of Quebec Hydro); The Maritimes, and Diesel Trains (Canadian Pacific Railway): Shell-Refinery Functioneer (Shell Oil Company); Seagram's Art Exhibit (Vickers and Benson Advertising); Annaers Island (James Lovick Company); Family Day (Canadar); I Growing Land (Canadian National Railway); Lalleyfield Bridge (Du-Iresne Engineering); Perihonka Power Houses (Aluminum Company of Canada); Gold Const Ithletes at the British Empire Games (Dept. of Information Service Gold Coast): Way of Return (Ontario Department of Health): The Sportsmen. Shore (Canadian National Sportsmen Show); Shell-Plant and The Dosco Story (Dominion Steel & Coal): Palatka Tric Tests (Firestone Tire & Rubber Company): Monnt Sinui Hospital (Wacker Productions): Sous le Masque (Inside Story) (Province of Quebec Government); Canadian Petrofina Befinery (Canadian Petrofina) 35mm Eastman Colour, Tourist Centre Montreal (City of Montreal) 35mm Fastman Colom. SLID1FILMS. The 1955 Meteor, Features of the 1955 Ford, The 1955 Merring and The Ford in 1955 (Ford Motor Company of Canada), Business Education Day (Montreal Board of Trade); Red Cross Innual Meeting (Canadian Red Cross Society): Miscellancous Services & Equipment (Bell Telephone Company of Canada); Business Paper Readership and Plant Administration (Maclean Hunter Publishing Company): Under the Beauty Plymouth Builds Solid Lalne (Ross Roy Co.); Job Performance Rating (Northern Flectric Company of Canada); Derriere La Concession Purma (Ralston Puima Company); No. 26 Wide Level Disc Harrow (Massey Harris Ferguson Company); Ramco Piston Rings (Thompson Products Ltd.), and others,

# S. W. CALDWELL, LTD.

147 Javis Street, Toronto, Ontario Phone: WA 2-2103

Branch Offices: 171 McDermott Street, Winnipcg. Maintoba, Canada, Phone: 929498, Mr. Les Garside: 311 Maska Pine Bldg., 1111 Georgia Street West, Vancouver, British Columbia, Canada, Phone: MA 8733, Miss Florence Asson.

Date of Incorporation: February, 1949

Spence Caldwell, President

Gordon F. Keeble, View-President Production

Siewart H. Coxford, Comptroller

John N. Heaton, Creature Director Robert M. Rose, Film Production Supervisor

Fritz Speiss, Chief Cameraman,

Dir. of Photography W. T. C. Dowding, Sound Engineer

Robert Hackborn, Int Director

G. B. Quinney. Equipment Sales Division

R. H. Sheppard, Film Sales Division. J. M. Savage, Live TV Commercial

Co-Ordination

SERVICES: 16mm and 35mm Television conmercials, slide films, film strips, documentary films. Live 4V commercial production and co-ordination. syndicated TV film programs, TV and film equipment sales. TelePrompTer of Canada sales and Services, sponsor film services. FACILITIES: Animation, 16mm, black and white, printing and processing lab, syne-sound recording, titles, Cinc Recording.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Dominion Diama Festival (Canadian Broadcasting Corp.). SLIDEFILMS: The New Look in TV (Canadian Westinghouse). IV COMMERCIALS: Series of TV commercials for Robin Hood Flour Mills; series for Swift Canadian Go.: series for Mother Parker's Tea and Coffee

#### CRAWLEY FILMS, LTD.

19 Fairmont Avenue, Ottawa, Ontario Phone: 8-1285

Branch Offices: 21 Dundas Square, Toronto. Phone EMpire 4-5283, 1167 Mansfield St., Montreal, Phone: AVenue 8-2264.

Date of Organization: 1939 F. R. Crawley, C.A., President

Graeme Fraser, Tice-President

Stewart Reburn, Mgr. Loronto Office Alasdan Fraser, Mgr. Montreal Office

Quentin Brown, Mgr. TT Division

Donald Carter, Production Mgr.

George Gorman, Peter Cock, Stanley Moore, Sally MacDonald, Ted DeWit, Robert John-

son, Semoi Producers Rod Sparks, Chief Engineer

Iom Glynn, Camera Department Head

Ivan Herbert, Lighting Chief-Lony Betts, Recording Dept.

Kenneth Gay, Animation

Mumoe Scott, Script Department

William McCauley, Drv. of Music

Arthur Hindrichs, Luboratory

living Dooh, Photo Division Alex Murray, Office Manager

Maralena Genser, Purchasing Agent Earl Valley, Equipment Sales Mgr.

(LISTINGS CONTINUE ON PAGE 120)



PANORAM DOLLY gives comero complete mobility; smooth panning, dolly shots, running shots, special effects. Two man crew.



CINEMOBILE offers extreme maneuverobility. Comero boom raises hydroulically. Ideal for smooth dollying, panning, etc. Two man crew.



HOUSTON-FEARLESS TC-1 CRANE raises camero to extremely high and low positions. Permits "fluid motion" shots, Foot-operated ponning.



HOUSTON-FEARLESS All-Metal Tripod on MODEL BT-1 CRANE has power drive, hydrou- TV PEDESTAL MODEL PD-1 by Houstonremotes.



FRICTION HEAD by Houston-Feorless is popular with motion picture studios throughout the world. Offers smooth, eosy ponning and tilting with com plete control of camera at

# WHICH TYPE OF CAMERA MOUNT SHOULD YOU BUY?

motion picture cameras is essential for of its type, the standard of the industry. efficient operation, smooth production and good showmanship. Choice of mobile equipment should be determined by the size of your studio, types of shows, size of camera crew, camera equipment used, budget and many other factors.

Each piece of Houston-Fearless equipment shown here has been designed Clrcle 7-2976.

Proper mounting of television and for a specific purpose. Each is the finest

A Houston-Fearless representative will be happy to analyze your requirements and recommend the equipment that will serve you best. Write or phone: The Houston-Fearless Corp., 11811 West Olympic Boulevard, Los Angeles 64, California. BRadshaw 2-4331. 620 Fifth Avenue, New York 20, N. Y.



Tripod Dolly gives mability to comeras at lic lift. Provides lens height from 2' to 10'. Fearless is operated by comeraman. Rolls low cost. Completely portable. Ideal for Developed for Motion Picture Research smoothly, roises, lowers, turns on own radius. Council.



#### CANADIAN PRODUCERS: continued

#### CRAWLEY FILMS, LIMITED

SURVICES. Motion pictures and slidchlms for Canadian and United States industry, Government, education and television; recording editing, animation, and printing for smaller producers, independent cameramen, ten provincial governments and other organizations from coast to coast. In 1954 produced 49 motion pictures plus 150 smaller assignments: TV commercials, slide films, recording, editing, etc. FACHLITIFS, New 30,000 sq. Ir. studio building, sound stage and two recording studios, cameras-Maurers. Gine-Special, Bell & Howell. Arriflex and Evemo: blimps, dollies. 320,000 watts of lighting equipment with mobile generator and transformer station; Maurer Itiminrecording equipment and six mixing channels, 3 Rangertone synchronous magnetic tape record ers. I6mm Magnetic recorder, Magnecorders with sync heads, 16mm and 35mm dubbers, turntables, disc recorders; 16mm printers and processing equipment: animation department with Saltzman stand: engineering development facilities; stills department, extensive casting file: music library: script department with research library. Electronic service department. Equipment sales division. Permanent staff of 93.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Man Made Rain (Aluminum Ltd.); River Creates un Industry (Aluminum Ltd. for Gold Coast Govt.); Cotton Made in Canada (Dominion Textile Co.): Five Faces of Quebec (Molson's Brewery); Alpine Bread (Mc-Gavin Bakery): Money in Your Pocket (Bank of Canada): Teamwork in Action (Ontario Workmen's Compensation Board): The Gold Cub Comes Home, A Feel for the Game (Scagram's): Investing Is For Mr. (James Richardson & Sons): Destination U. K., Super Constellation (Trans-Canada Air Lines): Pepeline Quest-Est (Imperial Oil): La Cellophane (Canadian Industries Ltd.): Look to the Centre (Manitoba Govt.); Operation × Care of the RCA 100 (International Film Bureau); The Powerful Horseshoe (Ontario Hydro-Electric Power Comm.): Brasil-French & Portuguese, Pararba Project-Portuguese (Brazilian Traction Light & Power): Polysur-German (Polysurmer Corp.); The Missing Link (Lower Company): 1 Century of Service (Independent Order of Odd tellows): Two Little Racioons (Encyclopaedia Britannica Films): The Musical Ride (R.C.M.P.): Le Petite Monde De Six A Neut Inv (Dept. National Health & Welfare).

#### OMEGA PRODUCTIONS, INC.

1960 Dorchester Street West, Montreal, Quebec Phone: GLenview 3526

Date of Organization: 1951

I. S. Morrisey, President Pierre Harwood, Secretary-Treasurer Henry A. Michaud, Production Manager John R. Racine. Irt and Immution Dir. Iolin Burman Chief Engineer

SERVICES. Educational, industrial, sales promotion, theatrical, and television motion pictures. EXCHAINS Tomm and 35mm cameras, tape and blin recording equipment, projection and editing tacilities, sound shooting stage, animation depart

RECENT PRODUCTIONS AND SPONSORS MOTION PICIURIS Trecole Des Textiles, and I tend is a Ouebre (Proxince of Ouebee), Harness Riccie. Dow Brewers). 13 episodes Science In Pantor to and 13 episodes Perpinot for (Canadian Broads isting Corp.).

#### PARRY FILMS, LTD.

181 West Broadway, Vancouver 10, B. C., Phone: FX 2122

Llewelyn M. Patry, Managing Producer Lieut. Col. G.D.M. Kitchin, M.B.E.,

Issociate-Producer Wallie Peters, Production Manager

G. V. Joy. Executive Secretary. Spence Crilly, Director.

Bert Pullinger, Duretor

J. McCallum, D. Brearley, Cinematography

M. Roozeboom. Ist and Animation

S. Martin, Editorial Dept.

D. Pomeroy, Sound Services

SERVICES: Motion pictures for public relations, sales, education, and special services in production of engineering and technical records, both in still and motion studies. Television, Open-end entertainment programs and spot commercials. FACILITIES: Film studio and recording stage, Camera and lighting for 35mm and 16mm color. Full sound recording for studio and location work. B&W processing. Cutting rooms, staff writers, scenic department, costume facilities; model construction, animation and optical effects; art and title production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Wahleach and British Empire Games (B. C. Electric Co.); Breakthrough (Canadian Ingersoll Rand); The Kitimat Story (Aluminum Company of Canada); The Plywood Story (Plywood Manufacturers Assoc. of B. C.); Columbia Adventure and Bubbling Waters (National Film Board). 1V shorts for Chaim (Westminster Paper): 4X Bread, Squirrel-Brand Peanut Butter, Sun-Ripe Orange Juice, Nubob (Kelly Douglas and Co. Ltd.): Glayburn Bricks (Evans Coleman Evans): Brody Cake Mix, Little Dipper Cake Mix

#### PETERSON PRODUCTIONS

337-9 King Street West, Foronto 1, Ontario Phone: EMpire 8-7065

Date of Organization: 1947

S. Dean Peterson, President

L. L. Cromici. Director of Production

Beth Fox, Sets Department Head

Sydney Brown, Script Dept. Mgr.

SERVICES: Commercial, industrial and television films. TV commercials. FACILITIES: Complete sound-proof stage, editing rooms, make-up room, dressing rooms, complete recording facilities, screening 100m. 16 & 35mm equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Mutually Yours (Drug Trading Co., Ltd.): To Make Time Live, in production, for (Royal Canadian Air Force): 2 reel subject in production for (Trans. Canada Gas Pipe Lines, 1.td.): 2 reel subject in production for (Goodyear Tire and Rubber Co., Ltd.). TV COMMERCIALS: for Ford Motor Co., Ltd. (Loast of the Town) and (Ford Theatre), series of commercials for Drug Trading Co., Ltd.

# RAPID GRIP & BATTEN, LTD.

1610 The Queensway, Toronto 14, Ontario Phone: CL 15291

Headquarters Office: 300 Bay St., Toronto

R. A. Batten, President

J. H. Batten, Lier President and Managing Director

D. R. Keedwell, Secretary Treasurer

Branch Offices 181 Richmond Street W., Totonto, K. F. Hopkins, Mgr., N. H. Clark, Sls. Mgr.: 384 Vitte Street W., Montreal, B. L. Batten Mgr., C. Brook, Sls. Mgr.: 370 Bank

#### RAPID GRIP & BATTEN, LTD.

Street, Ottawa, W. H. Batten, Mgr.; 290 Vaughan Street, Winnipeg. J. G. Newton, Mgr. Gerald J. Keeley, General Manager Frank E. O'Byrne, Sales Manager

Reginald A. Batten, Jr., Production Supervisor

Christian Slagter, Ghief Cumeraman Fric Clavering, Chief Editor Joseph Grimaldi, Sound

David Smith, Director Gerald Richardson, Producer

SERVICES: Complete 35mm and 16mm silent or synch sound productions in black and white or color and complete 16mm laboratory facilities, art department and continents' most up to date and diversified animation stand. FACILITIES: 35 and 16mm cameras and sound equipment, 16mm laboratory, ONBerry animation stand = 16 and

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Panboo (Imperial Oit Ltd.); Grey Cup Cavalcade (Can. Pittsburgh Industries). SLIDEFILM: Inglis Sales Program (John Inglis Ltd.). 1V COMMERCIALS: for Proctor & Gamble, International Silver and approximately 100 TV Commercials for various sponsors.

#### Ross Roy, Inc.

Harold J. G. Jackson, V. P., Canada Trust Bldg., London & Victoria Sts., Windsor, Ontario. (see complete listing in Detroit area)

#### SPONSOR FILM SERVICES CO., INC.

225 Mutual Street, Toronto, Ontario Phone: EM 4-6457

Date of Incorporation: August, 1954.

Spence Caldwell, President

Robert L. Lee, Vice-President and General Manager

Stewart H. Coxford, Comptroller

Man Mills, Film Assembly

Patricia Bishop, Agency Liaison Frances Bachen, Film Librarian

SERVICES: Commercial insertion, film cleaning, film inspection, editing, schedule maintenance, for television, industrial and educational films. FA-CHLITIES: Electric hot splicers, shipping and library, complete projection inspection for 16mm

RECENT PRODUCTIONS AND SPONSORS COMPLETE FILM SERVICE: for Swift Canadion Co. (Disneyland), Robin Hood Flour Mills (Liberace), Canada Bakeries, Canada Nut, Milko (Range Rider), Loblaws (Guy Lombardo Show), 1V Time Pop Corn (Annie Oakley), Kelloggs (Wild Bill Hickock).

#### **VEGA FILMS**

770 St. Antoine Street, Montreal, Quebec Phone: UNiversity 6/3295

Date of Organization: 1946

Man Moorhouse, President

Reginald V. Gillman, Fuer-President

K. E. Samuelson, Scripts

SLRVICES: Production of 16mm motion pictures and 35mm slidefilms. FACILITIES: 8,000 sq. (c. of studio and darkroom space; 40,000 watts lighting: photography, set building, cutting: sound recording acquired on contract; creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES. Paris is a Woman's Town (Courtaulds-Canada-Limited): Nasal Ciha revision (Chas. E. Frosst Co. Ltd.): Song of England (Own Account). SLIDEFILMS: Laurential Adventure (Rolland Paper Co. Ltd.). Various TV commercials. (Only 1954 references submitted.)

# Time-lapse Film Production



studio which houses batteries of air-conditioned cameras to record miracles of plant growth for industrial, educational and television films.



AS SPECIALISTS in the art and science of time-lapse film production, John Ott Pictures, Inc. provides a unique service to producers and sponsors which has gained the confidence of industrial, educational and television

film users. Completely equipped to film all phases of agricultural, industrial and medical assignments, these suburban Chicago studios now provide the weekly television film program "How Does Your Garden Grow?" and other national TV shows as well as sequences for Walt Disney's acclaimed Nature Series.

The interest and enthusiasm which viewers hold for these films is matched by the unequalled educational value of film productions we have created for such companies as the Santa Fe Railway, Green Giant, Campbell Soup, Quaker Oats, Eastman Kodak, Swift and Company, and Abbott Laboratories. These special facilities are also serving producers throughout the country in providing time-lapse sequences for both industrial and television films.

# John Ott Pictures

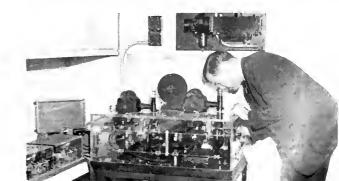
85 Hibbard Road Winnetka, Illinois

Phone: WInnetka 6-5126 (see listing under Metropolitan Chicago Area)

A weekly television program "How Does Your Garden Grow?" features John Ott's films on plant growth, gardening and agriculture. The program is "live" in Chicago and releosed notionally on films, in both black and white and color.



Comeros automatically record the growing cycle of the pumpkin flower which John Ott is pollinating in this scene. Below: vital data on metal structures and important medical information is recorded via special time-lopse equipment.



### Case Histories:

OF BUSINESS PICTURES

# B & O Shows 6½ Million at Half-Cent Per Viewer

Sponsor: Baltimore & Ohio Railroad.

Title: Meeting the Challenge, 30 min. color, produced by Roger Wade Productions, Release Date: July 20, 1943.

★ This is the case history of an old film, one that might now be considered to have completed its mission, but is still being shown occasionally.

It began on April 16, 1948, when the Puldic Relations Director of the Baltimore & Ohio Railroad decided that the company should have a film, showing the B & O's colorful past, present services and contributions to the economy of the nation, to open at the Chicago Railroad Fair on July 20, that year.

#### A Job of Production

In May, a producer, Boger Wade Productions, was selected, and set out working up and down the railroad. Without any definite script, the writer on the job, aided by B&O's public relations representative, Bill Becker, kept one step ahead of the shooting by writing the scenario and roughing up the narrative the night before the stenes were made.

With a tough deadline to meet, and the usual problems of weather to beat, three more camera crews were added to the staff, and the final deadline was met with a film that recorded not only actual scenes on the railroad but recreated scenes from B&O's past, complete with colorful costumes and ancient rolling stock.

#### Featured at Railroad Fair

After opening at the Railroad Fair in July, the film was shown continually during 1948-1949, Following the Fair, B&O released the picture to schools, libraries, clubs and TV stations free of charge, On occasion a railroad representative





"Showman Shooter" presents exhibition shooter Herb Parsons, pictured above as cameraman Bill Storz lines up a target shot.

#### Herb Parsons' Shooting Skill Brought to Screen

would be on hand to lead a disenssion or answer questions.

What the film accomplished:

- 1. The picture pointed up the line quality of the railroad's courteons service and aided in *Direct* Sales.
- 2. The film helped build good will for the railroad—did a job for *Public Relations*.
- 3. B&O employees and the B&O Glee Club were used in the picture giving them a new understanding of their railroad and a sense of pride in their work- the film thus aided *Employee Relations*.

50 prints of the film were released through Modern Talking Picture Service.

Total bookings: 8,199 Total showings: 11,227 Total attendance: 1,117,742 Free TV distribution (estimated): 5,000,000

B&O Distribution: 550,000

Total cost to Baltimore & Ohio for a half-hour film which reached an estimated 0.500,000 people: .071 cents per viewer.

#### Izaak Walton League to Honor Bovey Picture

◆ The Izaak Wahon League of America has announced that the Minneapolis-Moline Company will be cited at its annual convention on April 1 for conservation efforts in the film To Censerve Our Heritage produced by Martin Bayes Films.

Sponsor: Arms and Ammunition Division, Olin Mathieson Chemical Corp.

Title: Showman Shooter, 25 min, color, produced by Sound Masters, Inc.

\* This new film has been made to capture a typical shooting exhibition by Herb Parsons, who has been banging away for Winchester and Western (arms and ammunition) for the past 25 years. Teamed up with his son, 10 year old Lynn, Herb Parsons (billed as "The World's Greatest Exhibition Shooter") puts on a show for gun enthusiasts in Williamsport, Pa.

In addition to a great many fancy trick shots some shooting directly towards the camera lens Parsons comments on gun technique, safety and correct gun-handling as a contribution to the solution of juvenile delinquency.

Francis Carter Wood, Jr., supervised the production. Showman Shooter will be released for group showings and for television use.

Below: Narrator Teo Husing (right) interviews champion shooter Herb Parsons in the well-filled trophy room of his home. Story above.



# Sloan Foundation Tells Cancer Research Progress

Sponsor: Alfred B. Sloan Foundation.

Title: Horizons of Hope, 25 min., color, produced by John Sutherland Productions,

\* Unlike other films on the subject of cancer, which have generally been technical subject for professional groups, or "warning" films for lay audiences, encouraging early detection of the disease, Horizons of Hope is a document of the progress in cancer cure, and a delincation of the possible steps science may take in the future to eliminate cancer. It incorporates a vast amount of highly complex and technical information into a creative pattern that will be clear to lay andiences and yet valuable and acceptable to researchers, doctors and other technical personnel in the cancer field.

#### Follows Year of Research

Research by writers John Sutherland, Bill Scott and True Boardman, under the direction of Dr. Cornelius Rhoads and his staff of the Sloan-Kettering Institute, began almost a year before the film actually went into production. It was decided that the story could best be told in a combination of live action and animation techniques.

Live action is effective in illustrating the actual physical complexity of the "machine for mankind" that is the Sloan-Kettering Institute, where literally millions of dollars in highly specialized equipment is being skillfully operated by hundreds of men and women who have dedicated their lives to the single purpose of first controlling, and ultimately eradicating cancer.

#### Animation Clarifies Story

Animation was used in the larger part of the picture to simplify and clarify highly technical aspects of the whole cancer control problem.

In structure, the animation portion of the picture ultimately developed as what might be called the autobiography of a cancer cell.

While it is true that on a limited scale photographs of actual cancer cells have been made by the electron microscope, it was photographically impossible at the present stage of technical development to show the actual life cycle of cells, and the action by chemical agents upon both normal and cancer cells in live action.

On the other hand, vivid demonstration of the attack upon cancer cells in animation was possible; possible, it should be added, but by no means simple, because in the animation form there is often a predisposition on the part of an audience to humor, and of course the nature of the subject matter made seriousness of approach in this case vitally important.

Initially, the picture demonstrates the nature of a normal body cell and then shows the (still mysterious



Study of antibodies visualized in this scene from "Horizons of Hope."

and unexplained) genesis of the abnormal cancer cell within the same body.

From this point forward, the animation portion of the picture constantly refers to the basic premise of Sloan-Kettering's research operations, which is that there are basic differences between normal and cancer cells, and that by continuing study of those differences and constructive application of facts learned about those differences, control and or cure of cancer can be achieved.

Despite this emphasis on contrast, the villainous protagonist continues to be the cancer cell, and the film shows how he is affected first by the study of his appetites to find out what food he requires and therefore can be starved by absence of: and secondly by what foods he can be poisoned, either chemically or radioactively.

Another approach is the analysis of the effect of virus upon cancer cells and the search for a virus which will selectively destroy cancer cells while not harming normal cells.

Still another general category is the study of antibodies which will seek out and destroy cancer cells.

While these three major lines of research are the primary activities at Sloan-Kettering, additional important work is being done in hormones, and extensive study is being done on the effect of the hormone balance to cancer incidence. This too was incorporated into the picture.

Horizons of Hope will be available from offices of Movies U.S.A., 729 Seventh Ave., New York City,

#### Ethyl Film a Look Ahead in Career Guidance

FOR THE MAN who operates a service station one of the most important factors of his business is the quality of the men who work for him. He may have excellent products, an attractive, efficient station, but if his service is not up to par he will have lost out on the core of regular customers which can make or break a station.

Many more customers are served in a typical station by the attendants than by the operator, himself. This makes it vitally important for the service station owner to select the men who work for him with much more care and knowledge than in ordering his stock. Yet. this factor in the petroleum business, while not overlooked, has never been emphasized as much it might have been. Now, however, the oil industry is undertaking a large scale program designed to upgrade the calibre of the men who go to work in a service station.

Taking a most active part in this campaign is the Ethyl Corporation, as a part of its long-range plan of service to the oil industry. Many kinds of materials are now in preparation for use by the industry in coming months, and to start the ball rolling. Ethyl is providing its petroleum company customers with a 20-minute, color motion picture. Pick Your Tomorre ic, produced by Henry Strauss & Co., which is a career guidance film designed to be shown to young men in high schools colleges, etc.

Pick Your Tomorrese tells the story of a young man facing the same employment problem as millions of young men all over the country. He wasn't just looking for a job, but a career. But there was nothing hit-or-miss about this young man's approach. He made a checklist, putting down the things he

wanted to find in any career he chose . . . and, to balance his "wants", he listed the things he had to offer. These were his yardsticks for measuring the various jobs that were open.

The film follows him as he makes his job-hunting rounds, watches him investigating the bank's opportunities -retail stores: the local factory, and finally interviewing the successful operator of his neighborhood service station.

He makes his decision in the light of what was best for him. His friends feel they might have chosen differently, but as the young man says: "For me, it was the greatest . . . satisfied practically everything I wanted from a job."

What the young man found in hi job-hunting rounds might come assomething of a surprise: service station work, according to well documented surveys, rates quite high in many of the yardsticks of a good job—independence, variety of work, income and security.

In independence, the service station offers a young man the future goal—and not at all unobtainable of a dealership of his own—with tangible help from the oil companies. The work is interesting and varied—working with people, as well as machines, Income is as good, or better, than in comparable jobs in most communities. And the jobs in service stations, in general, are secure—without seasonal layoffs and periodic shut-downs.

As with other films and services of the Ethyl Corp., the *Pick You-Tomorron* program will be made available to service station operators, and to local audiences of young men considering new careers, through the petroleum companies which Ethyl Corp. serves.







Research scene at Marshall Lab in du Ponts "Chemistry Works for You." See article below.

#### duPont Trains Salesmen; Shows Chemistry at Work

Sponsor: E. I. du Pont de Nemours & Co.

Title: Why Bay? ssl. 15 min., color: and Chemistry Works for You Right Down to the Finish, 20 min., color, produced by Transfilm, Inc.

★ One of these two films is part of du Pont's jobber sales training program designed to promote effective methods of selling the company's automobile paint refinishing materials. # hy Buy?, a sound slidefilm, describes a jobber's sales call on an enamel refinisher and marshabs a lot of good dope on how to sell high quality Dulux enamel against cheaper products.

The motion picture — Chemistry B orks for You . . . — is a trip through du Pont's Marshall Laboratory in Philadelphia where researchers are constantly developing new paint products and keeping today's products at peak performance. The emphasis is primarily on Duco—du Pont's lacquer—and its proper undercoats and thinners. This film will be shown directly to refinishers as a sales promotion device.

#### Conserving Midwest Elms Shown in Standard Films

★ Sanitary measures and spray methods to combat two diseases that are killing midwestern elm trees are shown in two new films sponsored by Standard Oil Company (Ind.). Both films are in color with sound.

The films demonstrate how to detect and control Dutch elm disease and elm phloem necrosis. Dutch elm disease, first detected in the Netherlands, is rapidly killing (CONTINTED ON PAGE 120)

Throughout All History, communication has been a barometer of progress. As men have developed ease and accuracy in communicating with one another, their knowledge and skills have grown proportionately. Today, motion pictures are playing an increasingly important role in the media of communication.

As our role increases so does our responsibility increase to both the client and the viewing public to make every film a more sound and attractive pathway of communication between them.

- Nat Campus

\* \* \*

As AS ARTISI and writer, it is my belief and experience that no medium can be more than a tool. The only responsibility which anyone owes to the medium of communications he uses is to learn all of its possibilities so that his communication can be as explicit and effective as possible.

A far greater responsibility than this is the one which we all have to each other. It is not enough that our concepts be communicated clearly. They must be worth communicating in the first place. It seems to me that, if this type of responsibility is kept uppermost in our minds, any kind of medium at all will be effective.

- Dwinell Grant

\* \* \*

EVERYONE Is EQUIPPLD with a search warrant for his own conscience, and today's true craftsman in the world of sponsored films should use it to determine whether he is effectively meeting the challenge that has existed ever since the motion picture ceased to be exclusively a vehicle for escape and emerged as an important medium for the communication of ideas and inspiration. More and more he is being asked by business, government, education, religion, to be eloquent with film about some particular notion, some specific message, some important ideal.

He should ask himself whether he is making full use of the cinematic know-how and devices that have been developed over the years and are still being developed; whether he is striving to keep the sponsor afert to these factors in the effort to deliver his message; whether he is preserving quality while achieving quantity; whether he is measuring his task in terms of the goal set by his sponsor or a goal set by some outside group.

Sponsored films have multiplied enormously, and problems have multiplied along with them. The film-maker of integrity must be able to solve these problems to the satisfaction of the sponsor as well as his own conscience, if he is to contribute effectively to the full success of the motion picture as a medium of communication.

- Jack Glenn

## **Credo for Producers**

The Mission of the Screen As Industry Leaders See It

☆ ☆ ☆

I Sometimes The to put myself on the other side of the fence and contemplate what it must be like to be a first-time film sponsor. Fo go out in the market place as a representative of your company and contract for your company's first film, I am certain that it can often be a bewildering experience.

The technical jargon alone can be overwhelming, not to mention largely superfluous. I fear that too many sponsors get lost in the forest of lap dissolves and wipes never to see the trees of a clear-cut, sharply-defined theme.

What is the picture trying to accomplish? A clear understanding of that and an unwavering insistence that it be hammered home in the most effective manner is essential of successful film sponsorship.

In this marvelously elastic, thoroughly persuasive, superbly dramatic medium that is the motion-picture film, this goal and this goal alone—should be every producer's prime objective.

- Jay Bonafield

\* \* \*

"HARDENING OF THE CALEGORIES" seems to me to be one of the most serious occupational diseases in the audio-visual communication industry. Its effects are devastating. And yet, once we have recognized the problem, its cure is readily available.

The expression was coined by Dr. Edgar Dale, Professor of Education at Ohio State University, a distinguished author and applier of audio-visual arts and skills.

It is that disease which causes us to react to all situations and problems by quickly placing them in one of the "pigeon holes" of our previous experience. This tendency results in stereotyped solutions, markedly similar approaches to widely divergent problems, and a general sameness in much of the work that we do.

The cure? A little time taken at the outset to dignify the problem by carnest consideration of the causes that led to it, the human factors that surround it, and the attitude factors of those transmitting and receiving the solution. In short, diagnosis should precede prescription.

Only through honest and thoughtful study of each assignment as a unique and challenging problem can we be sure that we will best apply the talents and craft skills of our trade. Otherwise, "hardening of the categories" will continue to hinder our usefulness and impede our progress.

- G. A. Florez

MANY BUSINESS ORGANIZATIONS, aware of the enthusiastic claims made for 16mm business films, have spent large sums of money for them only to find the results disappointing. One such disappointed company in a business community adversely affects the film potential in that area.

It would be simple to say or even believe that the disappointed film purchaser did not use his film correctly or that if another producer had done the film the results would have been different. It seems to me that the cause of the failure is, in most instances, conlused with the effect.

The responsible thin producer believes in his medium as an effective form of communication. He knows that the definition of good management is effective communication. He knows how and where films fit into effective communication, and what's more important—their limitations.

Films are a superior form of media when they are selective in their approach to specific objectives. When they are produced with this in mind intangibles can become tangibles by reason of measurement. Only films lending themselves to measurement can be established as facts and can justify themselves as proper media for effective communication. The better film producers, in presenting their solutions to a communication problem, represent their films in terms of measurement and fact and not opinions.

Our medium can be so potent a factor in solving communication problems that the producer should not represent his product by enlarged audience claims and the client should not purchase the film solely on audience claims. The better producer can be depended upon to make an accurate estimate for he knows the value of his product in complete terms of achievement.

- Kent Lane

\* \* \*

FRIENDS OF MINE who have seen some of our films have noticed my name on the credit titles and have found it easy to understand what my job was when the title read—"Written By"—or "Directed By." But "Produced By"—has always proven perplexing, particularly when I have insisted that this is the most solemn and responsible job of all.

What does it mean, in the realm of the public relation's film, to be a producer? I think it means becoming the instrument through which the sponsor can speak audiovisually to his greatest advantage—and through which the art and craft of movie-making can express themselves in a functional task with the maximum artistry. But above all, being a producer means being the bonded servant of the sponsor and of the medium and laboring in the knowledge that you can win your freedom of conscience only if you succeed happily and fruitfully in marrying the two.

- Alan Shilin

HE American Association of Film Producers, Inc., comprised of privately capitalized business concerns actively engaged in the production of films for Industry, Education, and Government, was organized to further the following stated aims, among others:

TO FOSTER AND PROMOTE CONTINUED ETHICAL RELATIONSHIPS BETWEEN PRODUCERS AND THEIR CLIENTS TO ADVANCE THE QUALITY STANDARDS OF MOTION PICTURES, SLIDE-MOTION PICTURES, SOUND SLIDEFILMS, AND OTHER AUDIOVISUAL AIDS FOR INDUSTRY, EDUCATION AND GOVERNMENT.

To implement these aims, and in full recognition of the increasing responsibilities shared by its members toward employees, clients and the general public, the American Association of Film Producers and its individual members are hereby agreed to observe and promote the Code of Fair Practices set forth hereafter.

# CODE

# OF FAIR PRACTICES

OF THE AMERICAN ASSOCIATION OF FILM PRODUCERS, INC.

#### CLIENT RELATIONS

1. Specularive Scripts and Story Boards. Motion picture and slidefilm scripts, research, elaborate treatments, outlines or story boards are a cost of production chargeable to the individual client for whom they are designed, and shall not be provided to prospective clients except as a contractual obligation at a fair and stipulated cost.

#### However:

- la. Ideas for prospective production, limited treatments or outlines in the spoken word, in correspondence or presentation form as a legitimate part of the sales activity, may be offered without cost to the client.
- 2. Samples of Producer's Work. The producer shall agree to submit appropriate samples of past work on request. Where samples are not entirely the work of the producer showing them, he shall indicate to the prospective client the extent to which the work is his own.

In showing samples, the producer will not violate the confidence of previous sponsors.

- Financial Stability. The producer shall be willing and able to supply evidence of financial ability to carry out the full responsibility of any proposed contract.
- 4. Organizational Competence. The producer shall be willing and able to show that he has at his immediate command studio facilities and personnel adequate for the productions he offers to undertake.
- 5. Delivery Dates. When delivery date is an important consideration in reaching agreement between client and producer, the producer shall be trank and realistic in estimating completion time.

#### Furthermore:

- 5a. When a delivery date has been agreed upon, the producer shall hold himself responsible in meeting it, except where completion is delayed either by client changes or by circumstances obviously beyond the control of the producer.
- 6. Right to Completed Scripts. Scripts written by members of this organization should be produced only by the member writing same.
- 7. Client Protection from Irresponsible "Producers". Where a potential client has been approached by a potential producer whose practices and production standards are known to deviate in important aspects from those detailed herein, the client is entitled to have the advantages of the AAFP label (seal) pointed out to him.
- 8. Production According to Specifications. Where a producer has entered a contract on the basis of his price on a script either supplied by the client or by himself, he shall produce the script according to the specifications contained in that script at the price quoted.
- 9. Intangibles. The presentation and production of motion pictures, slidefilms or other audio-visual aids on a strictly price basis, when that basis over-shadows the creative and technical aspects, quality and the client's real needs, is not conducive to the betterment of our medium, nor is it true service to the client.

AAFP members are pledged to the betterment of the medium and true service to clients.

10. Presentation of Product and Services. An VAFP producer should, and is expected to, practice truthful and unexaggerated representation of his product or services, either directly or through advertising.

 Commissions, Any commissions paid under any contract will be paid to a full time employee of the producer.

#### PRODUCER RELATIONS

- I. An AAFP producer will compete on the basis of merit, and avoid direct comparison with competitor's products wherever possible. He shall not depreciate the efforts of his competitor directly or interentially by circulating harmful rumors about him.
- 2. An AAFP producer will respect the employment agreements of other members with reference to their employees. He will not initiate action to contact key employees of other producing organizations with a view to hiring them.

#### EMPLOYEE RELATIONS

- 1. High Personnel Standards. Individually and as an Association, we will endeavor to obtain and train dependable personnel to enable producers to complete contracts in a professional manner and on time.
- 2. Training Opportunities. Since proficiency in the creative and technical skills of this industry are difficult to acquire elsewhere, members of this Association recognize the advisability of guiding their employees to higher skills and positions of greater responsibility by providing full opportunity for on-the-job training.

DESIGNED FOR PUBLICATION AND REPRINTED AS AN INDUSTRY SERVICE BY THE EDITORS OF BUSINESS SCREEN

#### Case Histories:

of online of the American elm tree - the most commonly planted shade tree in the Midwest. The disease is transmitted principally by the smaller European elm bark beetle.

Elm phloem necrosis, a virus discase that also attacks elm trees, is carried by a tiny insect called the elm leafhopper.

The two films illustrate the symptoms of the two clim tree diseases, show the habits of the carrier insects, and demonstrate the only known measures to control spread of the diseases. Spray programs using DDT-white oil emulsions—the method that will insure keeping a normal stand of clim trees alive in the Midwest—are illustrated.

The Fight to Control Dutch Elm Disease, 20-minutes, was produced by a Standard Oil horticulturist with the help of the department of botany and plant pathology at Michigan State College, and the Illinois State Natural History Survey of the University of Illinois.

The Illinois State Natural History Survey also assisted the Standard Oil scientist in the preparation of the 5-minute color film, Combating Elm Phloem Vecrosis.

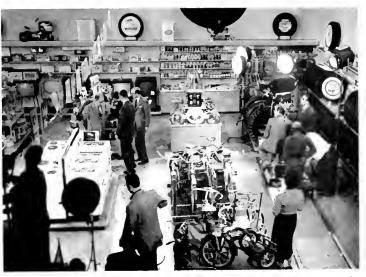
These films are available for showing to public groups on request through Standard Oil sales division managers in the 15 midwestern states in which the company markets

# Dental Bur Principles Filmed for Profession

★ Dental Burs In Action, a 10-minute sound and color film intended to aid the dentist in a better understanding of the operating principles of rotating dental cutting instruments, now is available from the National Bureau of Standards.

Through high-speed photography and easily understood bar graphs, the ability of different types of dental burs to cut hard and soft tooth structures is explained. The achievement of rapid cavity preparation with a minimum of discomfort to the patient is outlined. The need for selection of the proper cutting instrument, dependent upon the type of tooth structure being cut, is stressed.

The film is for showing to professional groups, at clinics or scientific sessions where general practitioners of dentistry may be assembled. It also is of value as a teaching aid in dental schools for graphically demonstrating the principles of rotating instrument selection and use.



An entire Firestone dealer's store was built on stage by Owen Murphy Productions for the 55-minute feature film used in that company's 1955 Spring Dealer Meetings all over the country, starting in early March. A symposium of six films, each with its own cast, the feature carries themes on Consumer Satisfaction, Dealer Sales & Merchandising, Sales Training Truck Tire Selling, Inventory Control and service on the new tubeless tires.

# Colorful "Purple Cow" Presents the 1955 Story of Upholstery Leather Group to Trade and Consumers

Sponsor: The Upholstery Leather Group,

Title: The Purple Cow. 22 min. color, produced by Dynamic Films, Inc.

★ As the 1954 advertising and promotional program of the Upholstery Leather Group (trade association of the upholstery leather industry) developed, it became more and more apparent that the Group had need of a motion picture which would help carry the story of leather upholstery to both the trade and to consumers. Group officials found many occasions when they were handicapped by not having such a film available. It was consequently decided last spring to undertake this project for completion by the January furniture markets in 1955.

#### New Concept Is Sought

Since the U.L.G. had need of a motion picture for both consumer and trade (automotive and furniture), it was thought that this would prove to be a problem both budget-wise and from a production point of view. After analyzing other films in the field, it was felt that since much of the trade is continually exposed to sales training films. the Group would have to come up with an entirely new concept of sales training in order to secure the interest it wanted. Instead of deciding to produce a picture with a heavy sales theme, it would come out with a production that would not only be interesting to a viewer Int would be entertaining as well as instructive. This was to be accomplished by means of using consumer film techniques and then pin-pointing the sales arguments for both the automotive trade and the furniture trade in two separate trailers. This idea enabled the Group to produce three films for the price of one, and assured them of reaching a far wider audience than is generally the case.

#### Something New in Leather

The new movie begins by showing new, modern and practical devices which parallel the news in leather. Special music and dance routines were designed for the players so viewers could understand that leather and its new finish is something special and not just another fabric. The whole theme, as well as the title of the picture centers around Gelett Burgess poem. The Purple Cow.

The U.L.G, felt this approach to be particularly apropos and catchy in view of hundreds of wonderful color combinations now available with upholstery leather. It also made good material for future publicity and promotional ideas in connection with the film.

#### Build on Studio Experience

The Purple Con was produced by Dynamic Films, Inc., which was thought to be particularly well suited for this work in view of the fact that Dynamic had produced the able and successful Leather In Your Life in 1953 for the Leather Industries Association. This prior experience in leather greatly helped Dynamic to come up with an interesting treatment in the presentation of upholstery leather.

The U.L.G. knew that the new film would not be effective unless properly used. Elaborate plans were made for its showing and monthly reports will be made to individual Group members on its progress. Through Dynamic's distribution set-up b w consumer prints will be offered to television stations in every market in the country.

#### Retailer Showings Ahead

Commitments have already been made with leading department and furniture stores for showings to both consumers and to the sales departments. These showings will be held in conjunction with the 1955 Leather In Decoration shows, simultaneously ballyhooed in many other media.

The automotive version will be shown in Detroit to representatives of the automobile companies and eventually to their dealer organizations.

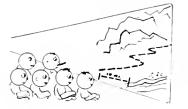
A separate version of *The Purple Cov.* in sound slidefilm style, will be distributed through the 9000 members of the National Retail Furniture Association. The L.C. hopes to reach the salesmen of 900 of these stores in 1955.

#### Leather Field Forges Ahead

The motion picture-which actually does have a purple cow in its cast shows the remarkable renascence of leather which has taken place in recent years. Despite the influx of leather substitutes which once seemed destined to almost replace the real thing, leather has more than held its own in its traditional uses and has come up with dozens of new uses, as well. As the cotton people like to point out. if there were no cotton and someone should suddenly invent it, it would be the most miraculous of all the "miracle" fibers.

The same is true of leather. For a long time, the producers of "natural" materials have sat back while the makers of the synthetic "miracles" have hogged the head-

The Upholstery Leather Group's Purple Con promotion is good indication that the tide has turned.



A tremendous advance in motion picture production technique has been made possible by the recent introduction of . . . Eastman Tri-X Panchromatic Negative Motion Picture Film.

 $\stackrel{\wedge}{\mathbb{A}}$ 

**TRI-X** has broadened the scope of the motion picture camera to permit photography under light conditions formerly considered impossible.

 $\Rightarrow$ 

By greatly lessening lighting requirements on location or in the studio, **TRI-X** enables motion picture producers to achieve considerable economic savings and at the same time effect added photographic quality and sharpness on the screen.

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**In Chicago:** 6040 N. Pulaski Road IRving 8-4064



American College of Surgeons' members view film showings during their 1954 Atlantic City Congress.

JUST WHAT the doctor ordered for audio-visual aid was ably fulfilled according to the "prescription" written during 1951. The new supply of useful films found greater audiences at home and abroad in large medical society assemblies, in hospital training programs, in informal medical groups and in civic organizations concerned with public health.

The American Medical Association film library enjoyed its best year in distribution, dispatching a total of 2.185 motion pictures. This was an increase of 572 films over 1953. Significantly, individual doctors requested 1.126 films. More than 900 films were loaned to hospitals. Seventy-one of the 80 approved medical schools in the United States requested 873 films during the year. Five years ago, the AMA library was servicing around 50 medical schools.

#### Sponsors' Role Cited

Other medical organization libraries continue to report a heavier film flow and private distribution agencies have been active in the medical field. Recent commercial sponsorship of numerous medical and health films is part of the response to professional and nonprofessional needs.

During the annual meeting of the American Medical Association in San Francisco, June 21-25, 39 films were shown daily from 9 a.m. to I p.m. Authors were present to discuss their films. The lightest of these films was Imerica's Untapped Asset, a documentary sponsored by the President's Committee on Emplayment of the Physically Hamlithe just. The other films were stry diagnosis and technique subjects presented by medical mendical audiences. The enthusiast condance at these programs provided scheduling of an evening promain in the Ball Room of the Pale. Hotel. Fear was ex-

# THE YEAR IN MEDICAL FILM PRODUCTION AND DISTRIBUTION

As Reviewed for Business Screen by Ralph P. Creer

Secretary, Committee on Medical Motion Pictures, American Medical Assn.

pressed that even doctors wouldn't spend their convention night at medical movies. About 150 were turned away.

#### Medical A-V Institute

 The Medical Audio-Visual Institute climaxed its activities at the First Midwest Conference of School Audio-Visual Coordinators. This conference was held in Chicago during the National Audio-Visual Trade Show and Convention, August 1-4. Also on the Institute docket was the Audio-Visual Conference of Allied Agencies-a work. ing meeting of audio-visual people in national organizations. The MAVI's "preview circuits" circulated 565 film programs to 76 schools. These programs were seen by a reported 2.240 faculty viewers looking for specific materials. A reported 6.752 students viewed the films in a limited teaching schedule.

#### The Hospital and the Screen

• At the American Hospital Association's convention in Chicago. September 13-16, a daily film session was scheduled from 11:30 to 1:30. The AHA's most ambitious presentation to date, the program included 13 films. Operation Ivy. a civil defense film on thermonuclear weapon attack was repeated daily, as a tie-in to a hospital display. Each film was introduced by someone involved in its production or utilization.

The Story of Dorothy Sprague, sponsored by Alfred P. Sloan Foundation, proved the most pop-

ular new addition to the AHA's film library. Stressing contributions a hospital auxiliary makes to its hospital and community, the film also shows the inner rewards achieved by one who volunteers her services to help others. Among 1951 recruitment films were This Way to Nursing; My Cap Is My Crown: Vurse. Please: and Career: Medical Technologist, The first, sponsored by the Committee on Careers in Nursing, and the second. sponsored by the Women's Auxiliary of Vount Sinai Hospital. Cleveland, are aimed at potential R. Ns. Nurse, Please, forcefully presents the practical nurse, her training and opportunities. The planning of recovery room facilities received impetus from the Squibb production. Post-Anesthesia Rooms. Institutes sponsored by the AHA are including films in their programs more frequently. These institutes cover the various departmental operations of a hospital.

#### Nurses' Library Very Active

• The American Vurses' Association and the National League for Nursing, cooperating in a film service, noted that their library was averaging 200 bookings a month during 1951. The library now includes 25 film titles (310 prints). 12 slide collections and three filmstrips. Available are films of general interest to the nursing profession and a film series on nursing care in poliomyelitis, sponsored by the NLX Nursing Advisory Service for Orthopedies and Poliomyelitis in co-

operation with the National Found-dation for Infantile Paralysis. The nursing organizations have developed week-long film programs for their biennial conventions. These programs are in capsule forum style with about five minutes devoted to comments by experts and audience discussion. Attendance at these convention film programs has increased from an average of 500 in 1918 to an average of 1500 at the 1951 ANA Convention, with a final evening program reaching the 1700 mark.

#### Surgeons View 123 Films

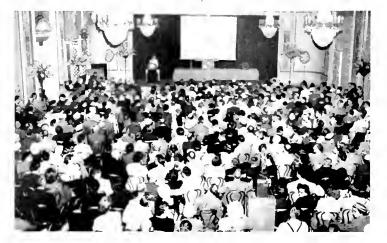
 Another marathon of medical film showings occurred in Atlantic City. November 15-19, at the Clinical Congress of the American College of Surgeons. Nineteen programs on general surgery and surgical specialties were presented with the aid of 123 films. Ten of these were shown a second time. A Cine Clinic conducted during four morning programs featured 16 new films produced expressly for the Clinical Congress by Davis and Geck. Inc. In these showings, the author was introduced on the screen in a lipsynch preliminary sequence. Thereafter, the author appeared to personally narrate his film. With this kind of film, the ACS strives to cover the entire surgical subject rather than single exemplary operations, believing such films will have a long range educational value.

#### 2.500 Attend the Showings

Sponsored and independent films were shown at the Congress in lecture, panel and audience participation sessions which drew some 2000 surgeons. Approximately, 2,500 attended an evening Symposium on Spectacular Surgical Problems, featuring 11 short films personally narrated by surgeons. The Colleges motion picture award for outstanding educational value went to Dr. Lawrence Chaffin and Dr. William Snyder for their film. Embryology and Pathology of the Intestinal Tract.

Commenting on the short-filmpersonal-narration device. Dr. Hilger Perry Jenkins, motion picture chairman, said. "It would be appropriate for the American College of Surgeons to take the leadership in stimulating a wider use of motion pictures in the medical schools in view of its experience in what is essentially a postgraduate phase of medical education. An important step would be improvement in the distribution facilities for independent productions which have been stimulated by the Clinical Congress. with the ultimate objective of es-ICONTINUED ON PAGE 130)

Enthusiastic reception of films during the 1954 annual meeting of the AMA at San Francisco is evidenced by this sizeable audience.



# Business screen bookshelt

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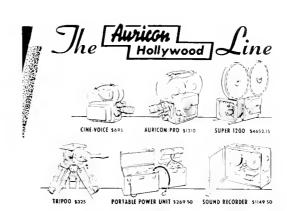
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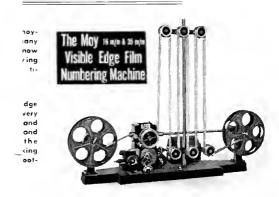
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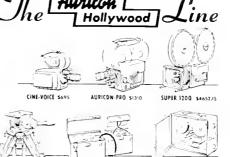
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Enthusiastic reception of AMA at San Francisco is



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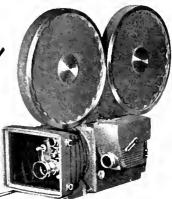
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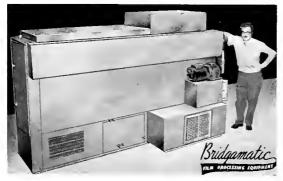




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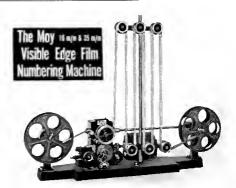
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# THE YEAR IN MEDICAL FILMS: ANNUAL REVIEW

CONTINUED FROM PAGE 1283

tablishing a central film library. The expansion of an undergraduate motion picture program in the various fields would permit every medical student to see in good color photography every disease or condition about which he should know something, accompanied by discussion appropriate to the importance of the subject."

#### World Surgeons' College Holds International Clinic

 World-wide audio-visual action was underscored in several hig-audience events;

The 19th Annual Congress of the International College of Surgeons. with delegates from 25 countries. meeting in Chicago, September 6-10. offered an International Cinematographic Surgical Clinic, an evening Film Forum and a Scientific Motion Picture Program, On the latter program were 15 operational methods films covering each section of the anatomy. This program was repeated in reverse order enabling the surgeons to see all the films. An additional 21-film program was presented in a two day period by Davis & Geck, Inc.

Formation of an International Film Library was announced by the International College of Surgeons. Dr. Philip Thorek of Chicago has been chosen to act as director. Bosides the immediate material aid the library's surgical films will give to doctors in other parts of the world, the service is expected to solidify international friend-hips, enforcing the idea that there are no geographical boundaries in science.

An estimated 75 medical films from the U.S. and some 15 foreign countries were shown at the International Congress on Ophthalmology, held in New York in September. Attendance indicated that motion pictures and closed-circuit color television were the most popular features of this meeting.

The 11th National Assembly of Surgeons, held in Mexico in November, arranged an audiovisual section with sessions on methods, a "Cine Clinico," and television. Such techniques as 3-D and animation were studied.

#### Dade County Medical Group Sponsors a Health Fair

• Pure reing the public line in December, the American Medical Associates cooperated with the Dude Consection Florida, Medical so-



Some of the 50,000 viewers who attended the four day Health Fair in Miami Beach sponsored by the Dade County Medical Society in cooperation with the American Medical Association.

ciety to sponsor a Health Fair at Bay Front Municipal Auditorium. Miami Beach, For four days, between 48,000 and 50,000 persons examined 75 health exhibits and crowded in to see 15 educational health films. The original schedule of 2 to 5 p.m. and 8 to 10 p.m. showings had to be revised to include the dinner period 5 to 8 p.m. Lines waited outside for these films. A special morning showing was held for hus loads of Florida school children. One of the favorite films was the Seeing Eve Association's The Seeing Eye, Memorable, too. were the women and children watching with what seemed somber recognition Encyclopaedia Britannica l'ilm's Alcoholism.

#### Isolated Doctors, Overseas Groups Are Future Targets

• Thus was the 1951 prescription as ordered and fulfilled: those who made known their need for as aid were supplied. While remarkable and encouraging, the present prescription is far from the total possible dosage. The present bulk of requests from physicians, surgeons, instructors, researchers and health officials, the overflowing of showing rooms at conventions, is but

an indication of the full possibility for a v use.

Right now, probably 80% of the medical films are shown at hospital staff meetings. Yet the rise in requests from individual doctors for aids in smaller informal group critiques and for solitary self-improvement suggest that the staff meeting showings are only a segment of the possible audience. Doctors in rural areas beyond the radius of frequent hospital participation are a new a-v target. Reports on foreign countries continue to urge more audio-visual teaching material - especially in such areas as the Middle East where medical teachers are at a premium.

Sponsoring pharmaceutical companies express satisfaction with sales results attained by promotional films—a reflection of the field acceptance of these films as educational tools. The number of good training films is steadily increasing, projection equipment is plentiful. But the lag in promotion and distribution slows the a-v advance. At home and abroad, the size of the doctor's future a-v order can be increased as he learns what kind of films are available and where he can get them.

tles, 108 prints, 1736 slides, and three filmstrips which comprised our collection in January 1952.

In the beginning the source of purchase presented a problem. In 1952 we had only 20 films on technical subjects suitable for professional groups. Since government agencies were not producing enough films to meet the demands, other sources were investigated. The individual dentist who produced films te demonstrate his technics in the various aspects of dentistry became the most prolific source. Of the 78 technical films acquired during this period, over half were obtained from individual dentists who gave the Association permission to duplicate their originals at Association

#### Other Sources of Production

A few dental societies have produced dental health films, Several dental schools, among which the University of Minnesota School of Dentistry has taken the lead, have also produced technical films, some with optical and many with magnetic sound tracks. Those with magnetic sound tracks have been accompanied by mimeographed scripts to facilitate their use as silent films whenever magnetic sound projectors have not been available to their borrowers. To encourage dental film production the free consultative services of the various agencies of the Association have been offered to potential film pro-

#### Field Determines the Needs

The subject areas covered and the selection of these materials have been determined by the requests from the field and from the results of questionnaires distributed among 512 dental societies and 43 dental schools. Criteria formulated by the Film Library have been used as a basis for critical evaluation by the professional members of the film preview panel who view these materials at Association headquarters and by dental school staff mem-Lers in the Chicago area who comprise the nucleus of the film preview circuit instituted in 1954. Technical films on controversial subjects. if they met Association standards. have been circulated among professional groups whose judgment is respected. This principle has not applied to dental health films directed to the public. The scientific accuracy of the material presented has always been the determining factor in its acquisition.

Of the 2000 films circulated in 1954 more than 50% were re-(CONCLUBED ON PAGE 132)

#### The Year in Dental Film Distribution

by Helaine S. Levin, Film Librarian, American Dental Assn.

THE AMERICAN DENTAL ASSOCIATION Film Library, a division of the Bureau of Library and Indexing Service, completed its third year of operation with a 600% increase in its audio-visual collection, a 200% increase in circulation and the initiation of new

activities in the development of a dynamic audio-visual education program based on the needs of the dental profession. We began our fourth year with 125 titles, 170 prints, 2013 individual slides, ten filmstrips and three radio transcriptions as compared with 34 ti-

# Now the <u>Facts</u> about Automatic Film Inspection Are Told by Film Library Managers Who <u>Know</u>

# ACTUAL USERS OF INSPECT-O-FILM ALL OVER THE U.S. TELL US THEIR EXPERIENCES IN FRANK TESTIMONIALS LIKE THESE:

#### Buys 2nd Inspect-o-Film

are certainly enjoying our second INSPECT-O-M machine. One girl operating both machines is able to check all our incoming film everyday. or using the second machine, we had one girl on machine and another on the electric rewinds hand tking, to get the same amount of work done.

ese machines have certainly been a worthwhile estment for us, and we wouldn't go back to hand thing for anything in the world."

PRATT SOUND FILMS, INC. 720 Third Ave. Southeast Cedar Rapids, Iowa

#### "Saves Labor"

"For your information we have been using our equipment now some seven or eight months and we are well pleased with it. The machines are averaging between 107 to 140,000 ft. of film each per day.

"When we first started using the film inspectors we did not average anywhere near that because of the many undetected defects which the machines picked up, and which took time to correct. However now that we have had our library through the machines at least once for all features and many times for the very popular ones, we find that interruptions are not frequent and that considerable footage can be run."

CONCORDIA PUBLISHING HOUSE 3558 South Jefferson Avenue St. Louis 18, Missouri

#### "Does Thorough Inspection Job"

"It does a more thorough job of finding defects in films than hand inspection can usually do.

"It enables us to inspect more films in the same time as hand inspection requires. This is especially true after films have been through the inspection machine once.

"It gives us confidence that customers will have no trouble in projecting those films that have been through the inspection machine."

> ENCYCLOPAEDIA BRITANNICA FILMS, INC. Wilmette, Illinois

#### "Inspects 143,000 ft. in 7 Hours"

b kept the INSPECT-O-FILM machine running ight through for about seven hours and at the end the day he figured he had run approximately ,000 ft. of film through the machine.

the evening be came in and worked for about four rs and during that time he ran through nearly 000 ft. of film. Again the films were mostly inted on 1600 ft. reels.

m simply giving you the above information since now it makes you feel good to know that your by is producing so much work."

> J. P. LILLEY & SON 92B N. Third Street Narrisburg, Pennsylvania

#### "Unbelievable Falling Off in Damage"

"This machine, properly adjusted, definitely catches all of the damages to a film and does a much better job than can be done by hand inspection. We are convinced hand inspection does not catch all of the bad broken-out sprocket holes, etc.

"We have had an almost unbelievable falling off in film damage, so unquestionably some of it is due to the better condition in which the films go out.

"We are now doing with one operator what it took two operators to do with hand inspection.

"I can say that if the machine continues to measure up as it seems to be doing now during our heavy season, we will be in the market for a second machine next year."

FROM A STATE UNIVERSITY

#### "Is Using 28 Inspect-o-Films"

"At the present time the Modern Talking Pictures organization is using 28 of the INSPECT-O-FILM automatic film inspecting machines. We have found these machines extremely satisfactory and a tremendous aid to us in our film library operations.

"The INSPECT-O-FILM machine enables our inspectors to substantially increase their production output. I believe that it is entirely within the realm of reasonableness to state that these machines have increased the effectiveness and productivity of our labor by approximately fifty percent.

"Customer satisfaction resulting from perfect projections resulting from the more effective inspection provided by these machines has been extremely noticeable."

MOOERN TALKING PICTURE SERVICE, INC. Chicago, Illinois

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Torn or enlarged sprocket holes are detected, and Inspect-o-Film stops.

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Broken film is detected while inspecting or rewinding, and Inspecto-Film stops.

Scotch tape splices, pins, etc., are detected, and Inspect-o-Film stops

ALL TYPES of film defects that would cause a poor showing are instantly detected by the INSPECT-O-FILM.

# The HARWALD COMPANY 1216 CHICAGO AVENUE - EVANSTON, ILLINOIS

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# You Can Rent or Own an Inspect-o-Film

You can try automatic film inspection for just \$75.00 a month! This money can be applied on the purchase price of the machine.

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after twenty years as Producer, Writer & Editor of national newsreels and short subjects for Paramount, MGM and NBC Television.

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Chrysler Corporation
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Nash Automobiles
N.Y. State Thruway
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All we have to offer is a knowledge of how to write and produce films designed to do the job for which they are intended.

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# THE YEAR IN DENTAL FILM DISTRIBUTION:

quested by dental societies, 25% by other professional groups such as dental schools, hospital dental staffs, and armed services personnel, and 25% by nondental schools, community and civic groups. Dental health education is disseminated to the public through state and local dental societies. This is a sharp change in the trend from 1952 when 85% of the 692 films circulated were requested directly by the public and only 15% by professional groups.

#### Planned Action Gets Results

This change did not occur automatically. It was the result of a planned action. This included the publication in the Journal of the American Dental Association of monthly film reviews and articles on available materials: distribution of mimeographed lists of audio-visual materials and letters to dental society secretaries. All of these stressed the importance of more effective program planning in the use of audio-visual materials.

In 1954, in spite of the fact that budgetary considerations curtailed the film distribution activities of the United States Information Agency in Washington, D. C., over 75 films were distributed to dental societies abroad. Each request had to be handled on an individual basis, However, in August 1954, the Film Library published the booklet. "Audio-Visual Materials in Dentistry." which gives information on the Film Library's rental policy, its audio-visual collection and sources of purchase and films cleared for television. Free copies are available on request to the American Dental Association Film Library, 222 E. Superior St., Chicago, Ill.

#### Continuing Needs Are Cited

The development of a central source of audio-visual information on dental subjects, equipment, dental film production and cataloging bave been continuing as important activities in the Film Library program. The demands from the field now indicate the need for additional source material for television use. The Film Library, the Bureau of Dental Health Education of the Association are preparing such information.

NOTE: additional reports on other phases of medical and dental film activity will appear in these pages during coming months.



Best of nation's "How to Do It" shows on television is "Walt's Workshop" shown being filmed at Reid H. Ray studios in St. Paul, Minnesota.

#### "Walt's Workshop" Most Durable TV Program

• One of television's durable attractions is the "how-to-do-it show." Handiwork lessons are an established part of other media, but tv's parlor-presence lends itself to person-to-person demonstration and the viewer is close to his own "workshop." Fifty-two crafts subjects chosen for their popularity on an outstanding live tv program. Walt's Workshop, are being portrayed in a new series of films for additional tv use.

#### Filmed by Reid H. Ray

Produced and distributed by Reid H. Ray Film Industries, Inc., St. Paul. Minn., the filmed series of Walt's Workshop gives step-by-step instruction on scores of household

remodeling and repair problems as well as home workshop projects. The film series is accompanied by a complete merchandising service, including instruction sheets, window posters, ad mats, direct mail pieces and other traffic builders.

#### NBC's Oldest Chicago Show

"Walt" is Walt Durbahn, a carpenter craftsman whose original Workshop is the oldest NBC Chicago tv show and has a national record for continuous sponsorship. A union carpenter, Durbahn taught industrial crafts in a public high school for several decades and is responsible for a number of apprentice training programs.





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Meet your "right hand man"—for a list of NAVA dealers and the services they offer, write the National Audio-Visual Association, Evanston, Illinois.





Handling Aracinda apper tubing.

#### American Brass Co. Releases Two Films on Copper Tubing

★ Two new 16mm Kodachrome motion pictures on the use of copper tubing have been released by The American Brass Company.

Anaconda PG's, 144, minutes, shows a new concept of engineering and installing radiant panel heating systems with pre-formed copper tube panel grids. The film demonstrates the adaptability of these systems for various kinds of ceiling construction, as well as for radiant floor installations.

Step-by-step operations show advantages of planning radiant heating installations with standard sized pre-formed grids over the more laborious method of hand-forming the copper tube coils on the job.

Penny Wise, The Story of Anaconda Type W Copper Tubing, 17 minutes, features a narration by Lowell Thomas. This film describes the virtues of non-rusting, lightweight, easily assembled copper tubes for sanitary drainage systems in domestic and commercial plumbing. Installation of various soil, waste and yent lines are depicted.

Anaconda PG's was produced by Riverside Pictures, North Hackensack, New Jersey and Penny Wise . . . . was produced by Bay State Film Productions, Inc., Springfield, Mass.

These films are available without charge for showing before professional, service and trade associations or other interested groups. Requests should be made as far in advance of showing date as possible. The company requests that the user supply an alternate date. Address: The American Brass Company, Building Products Service Department, Waterbury 20, Conn.

# Workshop Aluminum Explained in Reynolds Metals Co. Film

• A 11-minute color motion picture explaining how to work with a new item in workshop materials, Do-It-Yourself Huminum, is available from Reynolds Metals Company for showing to schools, clubs, organizations, and other groups.

The film demonstrates how the

# Production Line

#### **New Pictures to Expedite Industrial Operations**

new aluminum product, which comes in a variety of shapes, can be used for building many workshop projects. It emphasizes the actual techniques of cutting, bending and drilling.

The fact that Do-H-Yourself aluminum can be used with ordinary woodworking tools is demonstrated throughout the picture, with scenes showing aluminum being worked with equipment likely to be found in the home workshop, from ordinary household shears to a drill press, jig saw and jointer-planer. While how-to-do-it features dominate, some finished projects are shown along with suggestions for others. Included is a demonstra-

tion of how to make aluminum screens.

The film was produced for Reynolds by Vogue Films, Louisville, ky. It is available from the Reynolds Metals Company, 2500 South Third St., Louisville 1.

#### Rapid Band Machining Methods Introduced in DoAll Film

♦ Industrialists looking for methods of speed-up and saving in the machining of metals should be interested in *Production Band Machining*. a new 30-minute color film showing a sharp departure from conventional machine practices, released by the DoAll Company of Des Plaines, Ill.

In the film, rapid machining in

the production of duplicate parts is seen as the result of a complete break with the slower chip-producing methods. Essential to the new idea is the use of the contour cutting band machine, equipped with a powered work table, plus the use of exceedingly simple fixtures.

The speed techniques exploit the principles of "band machining":



Production Band Machining' Scene.

the ability to remove unwanted material in whole salvageable sections by machining directly to the outline of a part: the elimination of time-wasting hold-downs and clampin work fixturing because of the constant downward pressure exerted by the cutting tool.

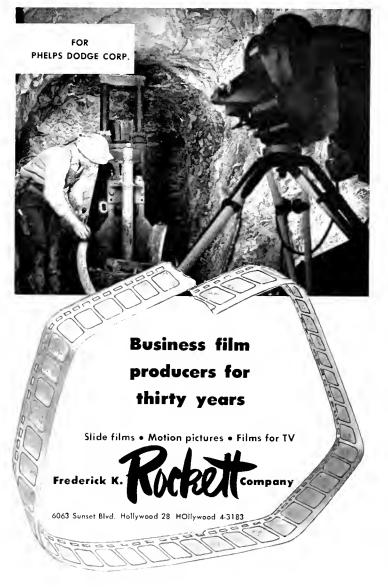
#### Improved Techniques Shown

Aumerous scenes illustrate how this downward pressure serves to hold the work against the table, thereby confining work fixture elements to simple side and back-up guides. Close-ups show the details of cutting in which a narrow, manenverable band tool navigates complicated internal or external shapes in the toughest materials. The film stresses the relatively chipless metal removal of the metal cutting band tool and the resultant possibilities for salvaging metals.

Highly diverse rapid machining operations pictured include; shaping a tool shank, slotting a rotor used in power braking pumps, cutting circles in stainless steel, cutting radii and machining grinding-reliefs in locking blocks, shape cutting eccentric actuating levers, notching or altering a die with a "line grind hand" and filing eccentric parts with a "file band."

#### Exclusive Features Are Noted

One sequence deals with exclusive band machine features designed to facilitate production machining operations. Among these are foot-controlled hydraulic tables which free the operator's hands for work loading and unloading: coolant



facilities; infinitely variable speed controls affording ranges up to friction cutting speeds. The film points out possibilities for removing metal at unheard-of rates in producing virtually any conceivable shape in metal.

Production Band Machining may he obtained on free loan from The DoAll Company, 251 North Laurel Ave., Des Plaines. Ill. Write well in advance of the desired date.

## Ultrasonic Testing of Metals Shown in Sponsored Film

\* Basic techniques for non-destructively testing metals by means of ultrasonic sound waves are illustrated in Immersed Ultrnsonic Inspection, an 11-minute color film sponsored by Electrocircuits. Inc. of Pasadena, California.

Produced by Johnson-Hunt Productions. Hollywood, the technical film demonstrates newly designed equipment which Electrocircuits. Inc. provides in this highly specialized field.

#### Sound Waves Detect Flaws

Animated sequences show how sound waves with frequencies ranging up to 25 megacycles are used for echo ranging into metals in search of flaws. Since ultrasonic sound is not carried through air. both transmitter and the part to be inspected must be immersed in liquid or connected by a liquid path. Echoes from such high frequency sound will be returned by minute flaws within the metal. Complex electronic circuits are used to analyze such echoes and compute the distance at which they lie beneath the surface.

#### Tube Shows Color Images

This information is presented to the operator on cathode ray tubes in patterns closely resembling radar screens. The film shows the moving color patterns of the several different types of presentation and explains how they are interpreted.

Immersed Ultrasonic Inspection is being used by Electrocircuits. Inc. to acquaint electronic engineers and metallurgists with the application of the corporation's equipment to ultrasonic techniques. It has proved effective at trade shows and conventions, where live demonstrations are impossible. Its simplification of complex techniques has not omitted important details; thus it is understood by non-technical executives and yet holds the interest of engineers.

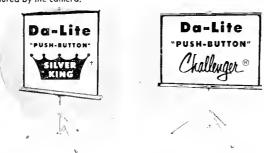
The script was prepared by Si Johnson of Johnson-Hunt Productions from material furnished by the sponsor. Animated sequences are the work of Playhouse Pictures, 🖫



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tol position, hook and raise to desired setting.

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recently produced for

#### "One Above All" a Deluxe Show for Anheuser-Busch Distributors

★ Anheuser-Busch, Inc. has utilized Hollywood talent in costume photoplays to depict the company's history and spread general good will concepts about product quality. Now the St. Louis brewery has sponsored a motion picture in which a Hollywood cast does a modern-dress, bigsample selling job.

The new 28-minute film is One thore All, produced in 35mm Eastman Negative-Positive color by Atlas Film Corporation, Oak Park, III.

Shown to sales personnel and distributors at the company's January get-together. One Above All centers on what is described as the world's largest brewery -- a malt metropolis covering 91 acres, where tanks loom to a 62,000 gallon capacity and the daily output is seven million cans and bottles of foamy beverage,

The good-looking actors and an array of choice landscapes work to fasten the film's label securely in a kind of pictorial prosit to the sponsor's efforts and product.

Atlas produced One Above All as one of its major projects in 1951. Camera crews collected shots in Chicago, St. Louis, the Pacific Northwest, California and Newark, Directed by Lon Marlowe, the principal action features John Smith. Helen Marshall, Ken Stevens and Arthur Space. Brewery operations at St. Louis, Newark and California's San Fernando Valley plant and shots of St. Louis scenes--the river, zoo. Botanical Gardens-are worked into a script by Atlas writer Hal Secor

Scene in brewer, operations fea-tured in One Above A'.



## what's new in sponsored pictures

RECENT FILMS ON PROMOTION, ECONOMIC EDUCATION THEMES

### Boot Handling, Sea Etiquette Shown in "School for Skippers"

 School for Skippers, sixth in the "Water World" series of color films produced for the National Association of Engine and Boat Manufacturers, was premiered during the annual convention of the United States Power Squadrons at the Hotel Sheraton Astor, Jan. 11 in New York City.

The 1312-minute sound film records the education of a novice to boating as he buys his first cruiser. shows it to his family and takes them out for a ride under the guidance of a friendly USPS member. The novice finds that there is much to learn about boat handling and manners and customs affoat. He

also hears of the Power Squadrons' free basic course in piloting.

Dad. mom. sis and brother enroll in the course and receive their Squadron training from expert volunteer instructors. On completion of the course, dad becomes a competent master of his cruiser and plots a course for a Squadron rendezvous with the help of his alde crew,

The film, also produced in black and white prints for television distribution, was produced by Victor Kayfetz Productions, Inc. E. J. Mandeville of USPS served as technical advisor. For prints write to: National Association of Engine and Boat Manufacturers, 120 Lexington Avenue, New York City 17.



-16mm ideological film.

#### TV Film Series on America Available to 16mm Audiences

**★** The development of American political and economic institutions and the ideologies which are believed to threaten free traditions in America are portraved in a filmed television series which is being made available to 16mm andiences.

Release of the American Adventure television series to motion picture screen viewers has been announced by Dr. George S. Benson. president of Harding College and founder-director of the National Education Program. These films were produced for television and not according to the technical standards of regular classroom educational subjects but an audiencetesting program resulted in a demand for their use in the 16mm

## Individual 16mm Release

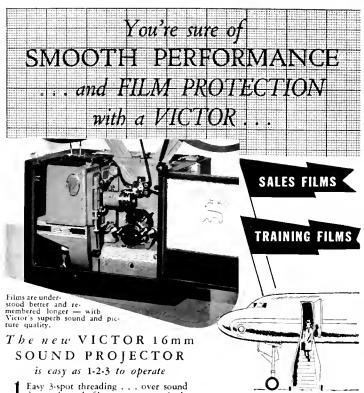
The films are being released oneby-one, as production progresses, for schools, industries, civic clubs, the armed forces. The television package will be released later.

Of the series, Dr. Benson said, "Our material progress, and our political and economic institutions in America, represent by far the greatest achievement of any nation in history in the ageless search for buman welfare. But this achievement needs wider recognition. Our national heritage of freedom, selfexpression, and comparative plenty can remain secure only to the extent that our economic and political system is appreciated, understood and cherished."

## Lecture Themes Featured

The basic setting for the films is the lecture classroom of the Freedom Forum Workshop, located in the Harding College School of American Studies, As lecturer, the series features Dr. Clifton Ganus. Jr., dean of the School of American Studies. In addition to dramatization, flannelboard, flip-chart, models, mock-ups and dioramas are used to enliven the lecture themes.

Each film is 1319 minutes in length and three are now available: The Beginning at Plymouth Colony - dramatizing the economic



drum, through film gate, on to single drive sprocket.

- Easiest to operate (with finger-tip control panel, softly illuminated). Start motor, turn on lamp, adjust sound volume.
- Easiest on your films 3-spot safety film trips protect films by stopping projector immediately in case of

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life at Jamestown and Plymouth Colony, where the founding fathers tried a communal system, only to have it fail. The film shows the immediate progress at both settlements when the principles of private ownership of property and self-reliance were established.

Our Two Great Documents, depicting the history of the Declaration of Independence and the United States Constitution. This film shows the circumstances out of which grew the need for the Declaration and for the Constitution, and examines the substances of the documents. It emphasizes that the word "democracy" was not used in the Constitution; that it created a Republic.

The Structure of the American Way of Life, in which Dr. Ganus builds a monument to liberty—using as stones the fundamentals of our freedom philosophy and the specific rights and responsibilities given each citizen. This session challenges the Leftwing statement that. "You can't define the so-called American way of life: its an abstract term." A definition for all Americans is offered.

Other films in the series now in production are: America's Distribution of Wealth, Responsibilities of American Citizenship, What Makes America Tick, Why Kill the Goose, Security and Freedom, Socialism, and Communism.

Black-and-white prints of the first three films may be purchased at \$60 each or the series of three for \$150. Order from: Film Division. The National Education Program, 815 East Center, Searcy, Arkansas.

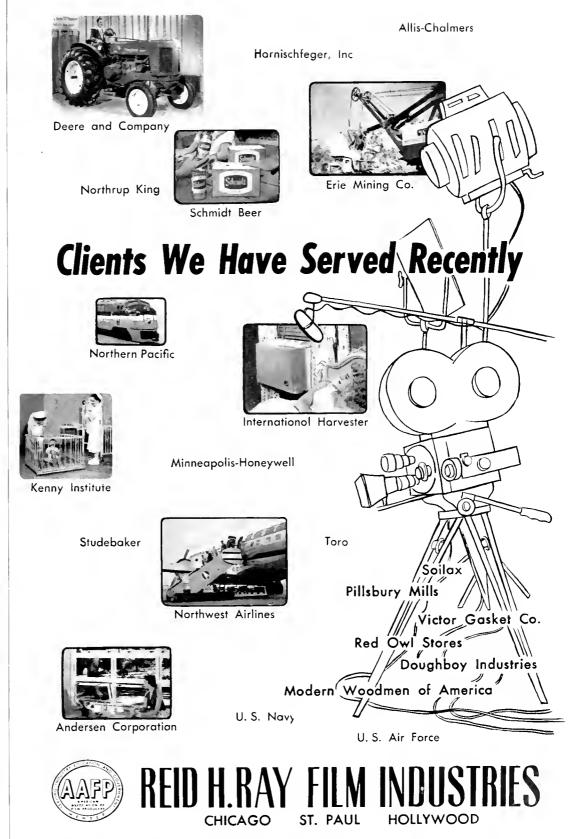
The television series is one of several communication media which have been utilized by the National Education Program since its founding 15 years ago. Through the press, lecture platform, radio, and motion pictures. The National Education Program reaches an estimated weekly audience in America in excess of 25 million persons.

#### Arco Films Announces "Moses,"

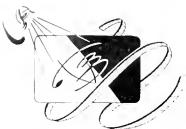
• Moses, a new 16mm film based on engravings by Gustave Dore with a narrative taken from the Old Testament, is available for general showings from Arco Films.

Produced by Victor Kayfetz Productions, Inc., New York, the film's original music score by Clinton Elliot was composed to recreate the tonal sounds and effects of the music of Biblical times.

The film is in black and white and runs for 11 minutes. Arco Films is located at 2390 Broadway. New York 24.



Producers of "WALT'S WORKSHOP" - The Original TV How-to-do-it Show



## Home and Film

## Long, Fasier Life for Ladies Explained in Maytag Film

★ "Sixty years ago the men of the United States lived longer than the women, but today the figures stand the other way around; women outlive the men." This quotation to conjure with is a keynote phrase from Long Live The Ladies, a new film which sets out to explain why the once rarer sex is now the longsharer sex.

According to Long Live The Ladies, which is sponsored by The Maytag Company. Newton, Iowa, one big reason women are outlasting men is that women aren't working themselves to death. Thanks to things like washing machines, the Ladies have sufficient time and energy to rear their families, retain their freshness and charm and last longer.

To build its ease, the public relations film contrasts the housewife of the early 1900's with today's machine-aided Mrs. It contends that a half-century ago a woman without a staff of servants was condemned to middle age by the arrival of her first horn. Scrubbing the family laundry, she soon scrubbed away her looks and life. Today, says the film, the washing machine does the woman's job better and in a jiffy.

After honoring the washing machine and other appliances that serve the modern woman, the film tells the story of The Maytag Company, which pioneered in home laundry equipment. The story is one of industrial development in the central plains, ingenuity and determination, industrial success and community integration.

Illustrated are production methods, the individuals who make up the labor-management team and the growth of a town along with the growth of an industry -a growth which does not strangle the town but nonrishes it, enabling its citisens to enjoy the ease they have lped to create. The film was proed by Louis Huot, Los Angeles. . Live The Ladies is availaomen's groups, P.T.A.'s, " e groups from The Library, Newton. Mayı lowa.

## Cereal Institute Film Teaches Nutrition With Puppet Show

 Bill's Better Breakfast Puppet Show, a 25-minute color film prepared to make nutrition a rasty dishfor children, has been announced by the Cereal Institute.

The fomm film is an exact recording of an actual pupper show seen by 125,000 elementary children and teachers in 150 New York City public schools during the 1953-51 school year. The picture was produced in cooperation with the Bureaus of Visual Instruction and Health Education, City of New York Board of Education and was approved for in-school use.

In a recent nation-wide study concluded by Elmo Roper, 95% of the teachers interviewed said they re-

garded skipping or slighting breaklast as a serious matter. These teachers listed visual aids as their number one teaching device.

Watching the new film, children see why two puppets in the third grade are healthy and happy and their two puppet pals aren't. A wise teacher, a llaumel hoard and a magic box solve the problem with a hearty, cereal-centered breakfast.

Nutrition teaching units are available free to teachers to supplement the film. Prints are being made available to schools, colleges. Universities and other educational film libraries on a for-sale-basis only. The Cereal Institute shares the print cost. Details may be obtained from: Educational Director, Cereal Institute, Inc., 125 South LaSalle St., Chicago 3, Ill.

## National Dairy Council Film Shows Nutrients Health Job

★ About the time parents figure their children have learned the rudiments of health, they find that the children no longer are children and that the habits of diet, sleep and exercise are forgotten. The teeming teen-ager, in the swirl of new competition, drives himself. Sustained by bursts of adolescent energy, he enjoys what he fancies is adult adventure. Then he begins to mope like a double-crossed two-year-old.

This is the sort of problem that nutritionists as well as psychologists study carefully. A mixture of nutrition and psychology serves as the subject of a new film which should make parent-teacher friends for the National Dairy Council.

It's All In Knowing How is the latest addition to the supply of NDC pictures on dictary topics and it is circulated on loan or by purchase from Association Films. Inc. libraries. Constructed as a classroom aid, the film is directed at schools, business and civic guidance groups, parent and teacher organizations.

The 131<sub>2</sub>-minute Kodachrome lesson makes its points with a back-slid boy. "Boh Troy." the people who are close to him and an animated chart which knows all about nutrients and where they come from things like milk and cheese and butter and ice-cream. The film guides the adolescent by identification back to the rudiments of health. By explaining the whys and hows of good food, sleep and other body-building habits, the story gives meaning to the menu.

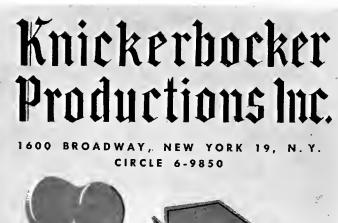
The film's method is moderate. Teener Bob is brought back to responsibility and health gradually and the benefits of food and rest are not exaggerated.

This latest National Dairy Council film was produced by Chicago Film Studios

## "Children with Nephrosis" Available from Foundation

• Children with Vephrosis, a 12minute film which details all the known facts about a mysterionkiller of children, has been released by the National Nephrosis Founda-

Two versions of the film are available for free distribution, one for the medical profession, one for lay audiences. Bookings for social organizations and business groups may be arranged by writing the National Nephrosis Foundation, 140 West 58th Street, New York 19, N.Y.





# INDUSTRIAL PUBLIC RELATIONS TRAINING MOTION PICTURES

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Show your supervisors the proved techniques of:

## "MAINTAINING DISCIPLINE"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

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- "HANDLING GRIEVANCES"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "INTERPRETING COMPANY POLICIES"
- "THE SUPERVISOR
   AS A REPRESENTATIVE
   OF MANAGEMENT"
- "PROMOTING COOPERATION"

You may obtain a preview without obligation.

Write Dept. S for details.

## Rocket Pictures

6108 SANTA MONICA BLVD. HOLLYWOOD 38, CALIFORNIA

## **Stimulus to Thinking About Communication**

ILLUSTRATED WITH CLIPS FROM A COMMUNICATIONS PRIMER

\* An irritating fact in this day of vaunted "communications" is that many communications are not getting through. Wonderful methods of transferring messages somehow continue to be obstructed. Part of the problem is that the tools of communication are not used to full capacity; partly, the requirements of communication are not understood.

To improve the use of communications tools and awaken those who would reach or teach others to the



unsolved problems and priceless possibilities of communication, a new 16mm color film is being offered as 4 Communications Primer.

The 22-minute Primer was produced by Charles and Ray Eames who have entered the film field following a career of innovation in industrial, furniture and home design. Creating furniture. Charles Eames "allowed the material to design the chair." This concept and technique characterizes the new film. The picture does not teach the subject technically but the producers hope that it will stimulate viewers to think of communications in totality.

First, A Communications Primer deals with the essentials of its subject—the transmission of simple



fact from one point to another. The film shows how this may be done and shows the barriers which arise in the form of "noise" and "distortion." These barriers may be incidental and external or they may be internal and obscure. They may be mere mechanical static or harriers of personality, language and emotion. With present methods these barriers can be partially penetrated by intensity, repetition, simplification of code processes. However, each additional quantity of informa-



tion to be transmitted enlarges the problems of code and comprehension.

To cope with the mounting complexities of information, man has developed electronic brain machines capable of millions of flash decisions. The *Primer* notes that these mechanical decisions are few compared to the billions of separate stop-go, fire-no-fire decisions a human being makes to perform the simplest act. No matter how intricate his automatic machine, no matter how complex his problem,



the ultimate decision rests with the man. The *Primer's* point is that communications have not gotten through until ideas and motions take their effective forms in these decisions.

A Communications Primer is available for life-lease purchase from Cine Service, 1350 Westwood Blyd., Los Angeles 24, California, Price: \$200. It is available for rental from The Museum of Modern Art Film Library, 11 West 53rd St., New York 16, New York and the University of California Film Library, Los Angeles 24, Cal. The base rental rate is \$12.50.

## Boston Bank Draws Business with Filmed TV Testimonials

• The National Shawmut Bank of Boston. Mass., credits the success of a recent business campaign to the use of television film and radio advertising based on testimonials by the bank's customers.

The testimonia's, filmed by Dephoure Studios of Boston, feature top officials of regional and national businesses who "Bank at Shawmut." Each commercial covers the customer's business history, product or service and generally is shot sound on film at the customer's plant or office.



# WHAT A PICTURE!!

Pretty silly, isn't it?

OR IS IT?

How many of your salesmen carry around a similar picture of your product or service in their minds? A mental attitude developed by customer resistance, and objections.

It happens... and you can tell it's occurring when you get suggestions from your salesmen that they could sell more IF... Help your salesmen regain their perspective.

Show them:

## "THE ATTITUDE THAT GETS BUSINESS"

part of the outstandingly successful sound slide program . . . AGGRESSIVE SELLING

You may obtain a preview without obligation.
Write for details.

## Rocket Pictures

6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA





High over Hawaii an Australian scientist records data about cloud moisture in a specially-equipped flying laboratory, as shown in "Project Shower," See article below.

## Research on Rain Shown in Science Film, "Project Shower"

★ Scientists with their heads in the clouds are not day dreaming. Project Shower, an 18-minute color motion picture, shows exactly what scientists are doing when they cart their laboratories somewhere over the rainbow.

Released by the Hawaiian Sugar Planters' Association in Honolulu. Project Shower documents an actual project of the same name—a recent international cloud physics study conducted by scientists from Australia. Sweden. Germany. Ireland and the United States.

What these scientists wanted to know more about, and what was of educational, industrial and promotional use to an impressive group of project sponsors, was the phenomena of "warm rainfall." From September through December, 1951, on and far above the island of Hawaii, the scientists used new techniques to collect information on cloud moisture.

With their new data, the project scientists attempted to piece together bits of knowledge gained by scientists in many parts of the world. The film employs an elaborate system of maps and overlays to show laymen audiences each step in the research. Shown are the rontes taken by three flying laboratories in which the scientists visited the clouds. Overlays point out the more than 100 ground installations operated to collect rainfall for chemical analysis. Automatic camera stations and time-lapse cloud studies are depicted.

The project was sponsored by Other of Naval Research, J. S. Navy: Woods Hole Oceanographic Institution: Geophysics Research Division, United States Air Force; Institute of Meteorology, University of Stockholm, Sweden; Divisity of Stockholm, Sweden; Divisity

sion of Radiophysics, Commonwealth Scientific and Industrial Research Organization, Australia: Royal Australian Air Force; U. S. Weather Bureau: Minitalp Foundation: New Mexico Institute of Mining and Technology: Hawaiian Sugar Planters' Association: Territorial Cattlemen's Council of Hawaii and the Pineapple Research Institute.

Project Shower was produced as a project of the public relations committee of the Hawaiian Sugar Planters' Association, It is narrated by Wendell A. Mordy, head of the meteorology department of the HSPA and the Pineapple Research Institute in Honolulu, Prints are available for showing in the United States from the Washington, D. C., office of the HSPA.

## "Manhattan Shirt Tale" Aids Salesmen in the Retail Field

★ Much of the time that a salesman puts in behind the shirt counter is spent answering the questions of customers who want the most for their money. However worded, these questions all ask the same basic question: "What should I look for when I buy a shirt?"

To help its retail salesmen answer this question with the positive knowledge that will inspire and maintain customer confidence, the Manhattan Shirt Co, is using a 15-minute black and white sound film. Produced by Lux-Brill Productions, Manhattan Shirt Tale tells the story behind the Manhattan shirt label, the story of knowledge gained



Good retail salesmanship is based on sound product know-how (see below).

through nearly 100 years of shirt making.

The film prefaces its product and sales exposition with cartoon animation depicting the cave-man's "if-you-can-catch-it-wear-it" habit of lanting clothes. Modern man, hunting with a pocketbook, is shown to be more fastidious. In live action sequences, a salesman answers customer questions on fabric, tailoring and style.

The customer question. "What should I know about shirt fabric?" is answered by scenes of Manhattan's laboratories where fabrics are tested for strength, color and chemical composition and measured for shrinkage.

Then the customer wants to know: "How does tailoring affect the quality of a shirt? What makes the difference in tailoring? For instance. although I buy this shirt by neck size and sleeve length, how can I be sure the rest of the shirt will fit comfortably and smoothly?" Here. again, factory scenes answer. Shown arc "patterns" engineered in consideration of the body variations that correspond to variations in neck sizes. Pieces cut from a pattern are shown to have the same exact measurements whether there are 48 or 18,000 of them.

Highlights of the fifty-three controlled operations that manufacture each shirt are shown. These operations range from cutting by powerful machines to sewing the collar which is made of eight parts. Close-ups show buttons being positioned and stitched by machine. Girls are shown inspecting the shirts for flaws. Each shirt is ironed individually.

The customer wants to know "which style will suit me best?" Animation explores the relation of collar styles and facial types.

As the salesman wraps up the purchase and the satisfied customer leaves, the narrator reminds the retail salesmen in the audience that Manhattan is backing their efforts with displays and advertising.



## CALVIN COMPANY WORKSHOP



Anyone interested in any phase of 16mm—planning or producing, buying or using—is welcome to attend the Ninth Annual 16mm Morion Picture Production Workshop. Three days and nights of screenings and discussion, no fees, no obligations—but let us know if you plan to attend.

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## Freedoms Foundation Honor Medal Award to "Everybody's Business"

\* It's Everybody's Business, an animated cartoon documentary of the American economy in Technicolor, sponsored by the Chamber of Commerce of the United States, has crowned its record first-run year in the field by winning the Freedoms Foundation gold honor medal award at ceremonies in Valley Forge, Pa. on Washington's

In the eight months' period the film has been in circulation, Everybody's Business has had more than 9,000 showings by local chambers of commerce, trade associations and business firms in addition to telecasts by 266 stations.

## Chamber Vice-President Receives Medal

The Foundation's top motion picture prize was presented to Arch N. Booth, the Chamber's executive vice-president, in traditional Washington's Birthday ceremonies at Valley Forge, Pa.

It's Everybody's Business was sponsored by the U. S. Chamber in cooperation with E. I. duPont de Nemours and Company, Wilmington, Del., and was produced by John Sutherland Productions. Inc. of Hollywood. Its animated technique shows how the free enterprise system, based on a foundation of fundamental liberties and financed by individual savings, has made American business the most productive in the world.

Besides showings to business firms, fraternal and civic organizations, the film has gained audiences in junior and senior high school classes and adult education groups in hundreds of com-

Running 22 minutes, It's Everybody's Business is available in 16mm or 35mm from state and local chambers of commerce or the Education Dept., Chamber of Commerce of the United States. 1615 H. St., N.W. Washington 6, D. C.

## Twelve Other Films Are Honored

Other medal award winners cited by the Foundation included the Oil Information Committee. American Petroleum Institute, for The Story of Colonel Edwin L. Drake, produced by Roland Reed Productions: RKO Pathe. Inc. for the motion picture The Iron Fence: The American Economic Foundation tin cooperation with the Westinghouse Electric Corp.) for the film It's Your Decision; and the Illinois Agricultural Association for They Believed in You.

Coronet Films, Chicago, was cited for the American Revolution Series, a group of educational films on the Revolutionary Period in the U. S. The National Education Association was honored for Freedom to Learn and the Troop Information and Education Division of the Department of the Army won a medal award for Adjustment to Military Life.

Indiana University, the Rev. Edwin Jaster of Racine, Wis. and Law of the Land. Inc. were other 16mm film producers given honor medals.

These awardees in the Foundation's sixth annual awards program were announced at special Washington's Birthday ceremonies at Valley Forge by Dr. Kenneth D. Wells, president. Clifford F. Hood, president of the United States Steel Corporation was the distinguished annual awards presenter and keynote speaker. All other awards will be presented at regional ceremonies following February 22.

New Folder on Kodak Projectors

\* A six-page folder-pamphlet describing the new Kodascope Pageant series of 16mm sound and silent projectors and their many uses is available from the Eastman Kodak Company.

As depicted and described in the pamphlet. the Pageant series includes models which make possible the selection by business and industry of equipment exactly tailored to virtually any projection requirement.

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#### CASE HISTORY FEATURE

## Pathway to Learning "The St. John's Story"

Sponsor: St. John's College.

Title: The St. John's Story, 25 min. color. produced by Fordel Films, Inc.

★ St. John's College, in Annapolis, Maryland, is one of the oldest (1696) colleges in the United States. With just 150 students, it is also one of the smallest, Widely known as a pilot college in liberal arts education. St. John's offers a single, non-elective program based on the study and discussion of more than one hundred Great Books and supplemented by work in language, mathematics and laboratory science. It is the antithesis of the vocational style education so often pursued in the big state universities.

The St. John's Story is designed to present the college and its unique program to potential students. It is being shown to prep and high school audiences and to other groups interested in the college. Although designed specifically as a recruiting film, this unusual motion picture is so artfully planned that it exerts the St. John's appeal only on those students who are truly "St. John's material."

The script is centered around a senior student undergoing oral examination on his thesis for the B.A. degree, From this vantage point, he looks back over the highlights—and discouragements—of his four years at St. John's. The film dramatizes the problems he encountered before he became aware of how much more his education meant to him than simply "training for a job." In so doing, it attempts to demonstrate the true connection between fiberal education and a man's life.

All those taking part in the film are St. John's students and faculty members, and the naturalness with which they "play themselves" indicates the sensitive direction (by Gordon Hessler) which has gone into the film. Narration is by Mark van Doren, the noted educator and author.

## Eastman Kodak Movie Guides Druggists on Photo Line Sales

• The clumsy clerk is one of business most obnoxious adversaries; he turns away customers. Eastman Kodak Company is fortifying indoctrination on its "3-Call" photographic line with a 10mm color tilm which catches the salessquelcher in the act.

For 16 minutes, Counter Measures gives wholesalers, druggists and



A druggist with the answers shows the way to better sales.

store employees advice on the way to sell more and to sell rapidly. In a stylized photographic setting, a druggist tells the story of what the "3-Call" line can mean in profits and traffic when supported by proper selling techniques. Poor sales practices are scored humorously as the film shows what can happen when a clerk does not know his stock, is not attentive to customers, and doesn't know how to demonstrate cameras on sale.

Returning to the scene, the model druggist demonstrates good sales techniques, defined in the film as "helping people to buy intelligently. A surprise ending accents the fact that the sale of one roll of Kodak Verichrome Film, properly handled, brings the druggist not one but three customers—as well as a profit of 38 cents on a 31-cent investment.

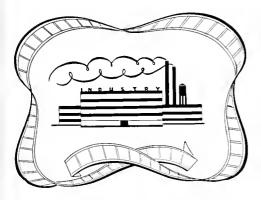
Showings of this film at meetings or in stores can be arranged by writing Sales Department, Eastman Kodak Company, Rochester 1, New York, There are no charges for the service.



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## Results Are the Goal

(CONTINUED FROM PAGE SEVENTY-NINE)

ample, entertainment serves as a technique but not an end in itself. In specialized training situations a novel motif may thwart the responses the tool was designed to evoke. Viewing a pageant of impressive tyros, even the competent judge is in an artificial situation and the handsome, humorous or technically excellent film may lure him from objectivity.

Be it realized that the film tool will not be used to communicate to experts but people in need of communication: the reaction is sought in a particular circumstance and from persons whose minds are to be reconditioned. It is not to be depended upon that such reaction can be vicariously experienced—least of all by experts.

## Championships Are Won in the Field

If critics, judges and imaginative users perceive esthetic charm in—or uses for a special-objective film other than the use intended, they are to be congratulated. Let not their joy be confused with the untried sound-track.

Reasonable recognition, high hopes and best wishes are the fair rewards for any new entry. Experiment is vital to the challenges of communication. Indeed, all tools are experimental until they have accomplished their task.

In our belief, crowns of superiority and merit are best reserved for true champions. There will be more time for cheering when there are more true champions which have made or influenced the minds and actions of those for whom they were produced.

There just isn't any substitute for the case his-

tory of a resultful film program or any short cut to fame which overlooks the number of persons who are reached with a film and, being reached, are influenced to the mutual benefit of these viewers and the sponsor.

#### NEWS OF THE INDUSTRY

American Optical Announces New Division

★ Organization of a new division to bandle its motion picture products business has been announced by American Optical Company. Southbridge, Mass. William F. Peck, who has headed the AO Instrument Division at Buffalo. N.Y., will be general manager of the Motion Picture Products. Division.

This new division will be responsible for the exploitation and commercial application of all company products made for the motion picture industry, and for all company activities relating to the commercial phases of the Todd-AO project.

Peck will have this office in Southbridge and will report to the president of the company. For the duration of the project, the Instrument Division will be under the charge of a management committee.

The new division is the 7th organization of its kind developed in the company's divisional reorganization. Divisions now operating are: Lens, Frame and Case, Safety Products. Sun Glass, Instrument and Mechtronoptic, the latter producing the company's machinery line and allied products, including the new projection system for color television.

## United World in New Chicago Quarters

★ United World Films, Inc. has moved its Chicago exchange to new enlarged quarters at 542 South Dearborn Street in Chicago, Ill., Leo B. Guelpa, Jr., manager of branch operations, has announced.

Under the direction of Frank J. Mannarelli, the Chicago branch office services a 12-state area comprising Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Wissouri, Vebraska, North Dakota, Ohio, South Dakota and Wisconsin.

From this Chicago office, United World Films distributes Universal-International and J. Arthur Rank feature productions to institutions of all types.

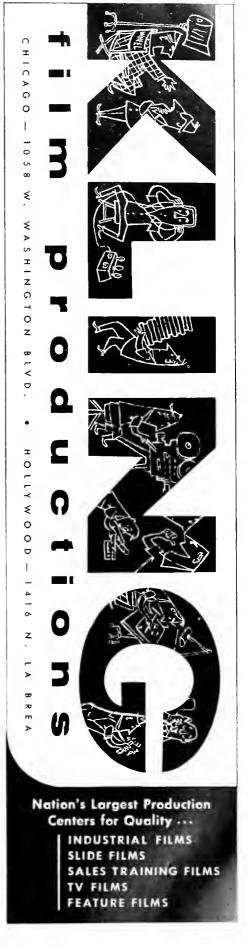
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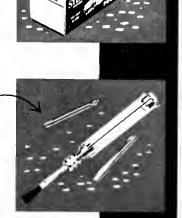
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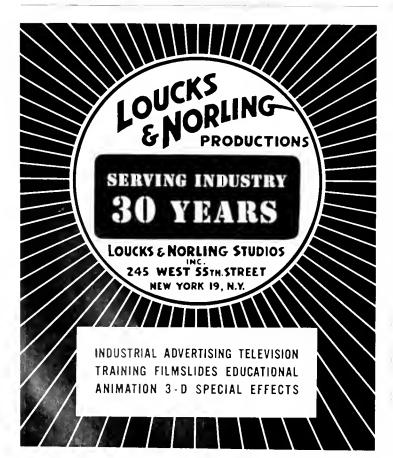


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## **EXECUTIVE NOTES**

## W. French Githens Commands Naval Reserve Photo Unit

. W. French Githens, board chairman of Sound Masters, Inc., and president of National Educational Films, Inc., New York, has been



W. French Githens

appointed, as of January 1, the commanding officer of Naval Reserve Aviation Company 3-11.

This company is composed of reserve photographic officers, most of whom are engaged in motion picture production in the New York

During World War II. Commander Githens was officer in charge of motion picture photography for U.S. Naval Facilities under the Director of Photography. U.S. Navy, and as division officer. Writers and Directors Division. Naval Photography Center NAS. Anacostia, D.C. He also served on the staff of Admiral Nimitz.

The commander recently has completed his second term as mayor of Bernardsville, New Jersey.

## Joins Howell-Rogin Studio

John J. Scery has joined Howell-Rogin, Studio, Inc., New York, as production supervisor, Formerly he was with Cecil and Preshrey, and also with McManus, John and Adams as radio-ty commercial supervisor.

#### Tronsfilm Names H. H. Robke

 Herbert H. Rabke has been appointed secretary-treasurer of Transfilm Incorporated, New York, according to an announcement by William Miesegaes, president of the documentary and commercial film producing company, Mr. Rabke formerly was associated with the Harry B. Cohen Advertising Com-

## New Recruit at the Hickmans'

 A new member of the business film family was announced Christ-

mas morning at the home of Peter Hickman, sales manager of Fordel Films, Inc. Name: Mark Thomas Hickman, Mother and child are doing fine: father is just beginning to recover.

## Hugh Gage to Wilding, N. Y.

♦ Hugh F. Gage, formerly of Farrell & Gage Films, Inc., has joined the New York office of Wilding Picture Productions, Inc. as an account executive

#### Murphy to Telecine Studios

 T. C. Murphy, formerly of WNBQ-NBC Chicago engineering department, has joined the staff of Telecine Studios, Park Ridge, Ill.

## Wallace W. Fox, Hollywood Vet, to Direct Jam Handy Films

 Wallace W. Fox, long a director of Hollywood entertainment features, has joined The Jam Handy Organization, Inc. as a producerdirector

Mr. Fox has won recognition for his ability in applying Hollywood directorial and production techniques to the commercial film field. More than 25 dramatic-type institu-



Wallace W. Fox

tional and public information films in the automotive, farm implement, food products and insurance fields are credited to him.

Although Mr. Fox will reside in Detroit, headquarters of The Jam Handy Organization, he will direct pictures in Hollywood as required by casting and location assignments.





MacDonald MacPherson

## Two Wolff Appointments Signal Sales, Production Step-up

• Raphael G. Wolff, president of the Raphael G. Wolff Studios, Inc., of Hollywood, has announced the appointment of MacDonald Mac-Pherson as vice-president of the company and Alfred Vaughan as director of public relations and sales promotion. The appointments tee off Wolff's new year program of stepped-up production and sales activities and will be followed by additional acquisitions of executive personnel.

MacPherson, who has been with the Wolff company for eight years as executive director of the creative department, retains this post as he assumes the vice presidency. Formerly, MacPherson had been story director for the Walt Disney Studios for six years.

Vaughan, who checked into the Wolff Studios in January, had been

Alfred Vaughan



an advertising and publicity executive with various independent Hollywood film production companies. including Samuel Goldwyn Productions. Walter Wanger Productions. Principal Pictures and Independent Artists Pictures, Inc.

## Consolidated Film Industries Names Fogelman Supervisor

◆ Ted Fogelman has been appointed supervisor of the I6mm Division of Consolidated Film Industries. Hollywood, according to an announcement by Sid Solow, general manager.

Fogelman, head of CFI's Kodachrome department since its inception 10 years ago, started as a maintenance technician in 1937 and has worked in virtually every lab department during the past 18 years. In his new position, Fogelman replaces the late Sammy Cohen, former 16mm supervisor.

## Mary Mainwaring Is Named as Research Associate at EBF

 Mrs. Many Vlainwaring has been named associate in research at Encyclopaedia Britannica Films, Inc., Wilmette, Ill, She will work with Dr. Warren Everote, director of research and production, and the EBF producers in helping to ascertain areas in which new teaching films are most needed and in determining the age levels at which they should be aimed.

Mrs. Mainwaring will assist Dr. Everote in broad curriculum studies. conferring with specialists across the country on areas of study where Britannica Films can make original contributions, and studying film utilization practices in schools. She also will prepare critiques for the company's Plans hoard on subjects proposed for new films.

The Britannica Film Plans Board has as its principal criterion that any film must make an original contribution --- it must present subject matter that is not now adequately presented in film form and that cannot be presented as well either by texts or the teacher.

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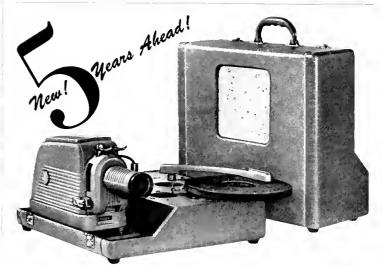
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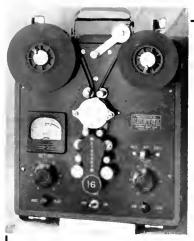
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## NEWS OF INDUSTRY DEVELOPMENT

## Lighting of Ford Rotunda Jack Frost Event in '54

★ Jack A. Frost has a decided advantage over his elfin namesake: he can "paint" (with light) in summer or winter. Frost, who rents, installs and removes lighting equipment for motion picture studios. theatrical exhibitions and industrial displays, remembers warmly his 1954 masterpiece — the illumination of the newly re-opened Ford Rotunda at Dearborn, Michigan.

As a monument to Ford Motor Company's Golden Anniversary, the Rotunda, dutifully drab during World War II, blazed more brightly than it had in the 1930's. The Ford Motor Company completely rehabilitated the great gear-shaped exhibition building and called in Jack Frost to vivify the architecture with light.

Frost and his staff, working for months like molecules in the mammoth Rotunda, laid line after line of specially designed installations. Nearly 85% of the old circuits to the outside tier lighting and other abandoned services were traced and reconnected to new cables. No provision had been made for the extensive lighting additions but the Frost men succeeded in concealing the installations.

On June 16, a radio-active wand ignited a ground halo of golden foodlights. lit 50 giant birthday candles, ringing the Rotunda's 93foot rim. Outside and in. a virtually trebled electric power illumined the splendor which architects had de-

Beneath the gleaming geodesic dome were housed a softly glowing auditorium and backstage: a modern dimmer board from which any intensity of light could be beamed for motion pictures, television, theatrical or technical productions: exhibition areas sparkled, a writing room reposed in cool, indirect light.

Over 5 million people visited the Rotunda between 1936 and 1942. Today, new throngs see a surpassing sight.

## Technical Service Steps Up Production, Sales Activity

 With an expanded sales front and increased production lacilities, Technical Service, Inc., of Livonia, Michigan is warming up for an aggressive 1955.

The company announces that a full-scale production is under way on the DeVrylite 16mm projector, manufacturing rights to which recently were purchased by TSI. Since the purchase, all dies, jigs, fixtures and parts inventory have been transferred to Technical's plant and production lines set up in about a two-month period. According to Robert Nevin, president. approximately 10.000 square feet of floor space has been added to the plant to house the assembly operation for the 16mm projectors.

A west coast office has been opened in Los Angeles under the management of J. E. Norman. Norman has negotiated a 1955 contract furnishing 125 model 15R DeVrylite projectors to the Los Angeles School District.

Literature on all TSI projectors can be obtained by writing to Technical Service, Inc., 30865 Five Mile Road, Livonia, Michigan.

## Cinema Research Maps Space for Optical Printing Increase

 Meeting demands for increased production facilities. Cinema Research Corporation. Hollywood optical printing firm, plans to nearly double its present floor space at 7000 W. Romaine Ave. during the early months of this year.

A portion of the larger area is needed to house the new Acme matte printer and title stand which



Motion Return Sittles



\*Such as a selling film on self locking fasteners for the NYLOK Corp.

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lor the first time will be available for commercial use. The new equipment, designed and engineered by Producers Service Corporation, represents an investment of \$50,000 and will permit Cinema Research to provide a laster, more flexible. less expensive matte and title service according to Hal Scheib, president. 34 34

## Alan Gordon Wins Award for Protection of Photo Equipment

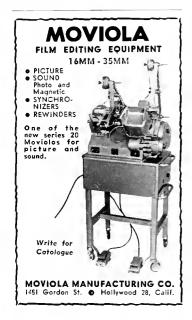
◆ Alan Gordon, camera manufacturer and contractor to the armed forces and the Atomic Energy Commission, was presented with an award plaque for fire prevention measures taken to protect the multimillion-dollar inventory of motion picture cameras and other photographic equipment at Gordon Enterprises, North Hollywood.

Captain Marx Scott and Inspector F. Lee Zitko of the Los Angeles Fire Department presented the award to Gordon in special ceremonies at the firm's plant.

The firm which Gordon heads supplies many U. S. and foreign film makers with 35mm and 16mm cameras and processing equipment. A newcomer in the field since World War II, the firm has a large inventory of both motion picture cameras and the processing machines for aerial and motion picture film.

#### Viewlex to Ponder & Best

• Viewlex, Inc., New York, has appointed Ponder & Best. Inc., as distributors of Viewlex Projectors and accessory equipment in the western states and Hawaiian Islands. Ponder & Best, with main offices in Hollywood, has branch offices in Denver, Scattle and Hawaii.



## **Additional Details Told** on "Scotchtrack" Speed-up

\* The last issue of Business Screen carried an article detailing Capital Film Laboratories' new equipment utilizing Minnesota Mining & Manufacturing Company's new process for applying a magnetic sound track to either the base or the emu!sion side of motion picture film. The new process is offered commercially under the trade name "SCOTCH-TRACK." Capital Film Laboratories reports that the description of the process was completely accurate with the exception of one mention of a setting period comprising eight to twelve hours.

We are now informed that this setting period was necessary in an carly experimental model. In the new model machine, which has been in daily operation since August, the magnetic material is supplied by the M.M.M. Company in long, completely uniform rolls temporarily bonded to a disposable cellophane backing. The new machine applies this lamination to any type of film and in widths of 30, 50 or 100 mils, at the same time removing the cellophane backing, or "weed," thus in one dry operation the entire process is complete. With the new machine your film can be striped literally "while you wait."

In any magnetic recording and reproduction, absoulte uniformity is necessary to allow the magnetic head intimate contact with the recording medium. Because this new process is a dry process utilizing the same type of high output magnetic oxides normally used in professional broadcast equipment, and the same material is manufactured under rigidly controlled conditions in broad widths and subsequently slit to size, there is no rounding of the edges of the track and no variance in thickness. The high output formulation stands alone in the field and results in an increase in efficiency of 5 to 12 db, more than conventional coated tracks with no increase in distortion. In magnetic projectors where hum fields exist due to the proximity of the drive motor and power transformer, this increase in output aids materially in obtaining high quality recorded tracks.

At this time three machines now are available commercially utilizing the SCOTCHTRACK process: They are installed at Capital Film Laboratories. Inc., Washington, D. C., Calvin Company in Kansas City and the Color Reproductions Company in Hollywood, thus roughly subdividing coverage in the regional territories.

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## 30, 50 Automatic Sound Slidefilm Recording Technique Standards Published in New Booklet

STANDARDIZATION of recording techniques in automatic sound slidefilm production, longsought objective of audio-visual industry leaders, came closer to reality recently with the publication of new recommended standards for recording with automatic sound and projection equipment.

Available at no charge through the DuKane Corporation, electronics manufacturer of St. Charles. Ill.. and a major equipment producer. the new recommended standards are contained in an 11-page booklet entitled, "The 30-50 Automatic Sound Slidefilm System."

In announcing the publication. Alfred F. Hunecke, manager of DuKane's andio-visual division, asserted. "We consider this booklet to be an indispensable reference for the libraries of all industrial film users, producers, recording studios, and advertising agencies.

DuKane was host to an industrywide conference of sound slidefilm engineers in 1951 at which an extensive range of standardization problems were examined. The new recommended standards are a consensus of that meeting.

Included in the recommendations are suggestions for standardizing tolerances on triggering tones. spaces between bands, length of tones, frequency response tones, silhouette of recording grooves, radius of needles, and minimum playing times for 10, 12, and 16-inch rec-

The booklet is illustrated by two diagrams showing a typical 30-50 cycle tone generator, and a typical 30-50 cycle sound slide film projector.

## Standardize Film Advance

The new standards allow for a film advance approximately every three seconds, allowing ample speed for most commercial automatic sound stripfilm productions. The minimum lapse of time between the end of one 30 cycle tone and the beginning of the next was set at  $11_2$  seconds. The duration of the film advance impulse was timed at

one second minimum and 11/2 seconds maximum, with 1/10th second maximum lapse of time between 30 and 50 cycles. Standards were made broad enough to allow for efficient use of slower or earlier model machines.

#### Standardize Reproducing Stylus

Standards are recommended for three types of records and for a universal reproducing stylus which plays all three. The 30-50 cycle sys-



tem must have a continuous 50 cycle tone throughout the entire length of the groove, except where 30 cycles are present. Inclusion of the 50 cycle not only in the regular grooves but also at the very start of the spiral is called for, also. Another recommendation is that narration or music should not start until the spiral turn plus two full regular turns has passed under the reproducing stylus.

#### Master Standard Record

Since some items in the new standards are based on tolerance in amplitude and waveform distortion, and need a realistic form of reference, a new, master standard record was prepared by DuKane. and also is available to the industry.

The 3312 r.p.m. record consists of five hands: (1) 50 eycle only. outside groove: (2) 30 cycles only: (3) 50 and 30 cycles, ten tone repeats: (4) 50 cycle plus 30 plus narration with 21 tones repeated.



and (5) inside groove to 30 cycles.

A supplementary advantage of the master standard record is its usefulness in checking automatic slidefilm machines to see whether the film has advanced the proper number of times.

## Nineteen Experts Contributed

Nineteen experts contributed to discussions that produced the new recommended standards. Film producers included Robert Lane and G. Duncan Taylor of Wilding Picture Productions. Inc.: Dana C. Manning and Floyd N. Churchill of The Jam Handy Organization. Inc.: Donald C. Tracy of Ross Roy. Inc.: and Robert Throop of Geo. Colburn Laboratory. Inc.

Representing the recording industry were R. C. Moyer, A. Pulley, A. E. Hindle, and Joseph Wells of RCA Victor; Mason Coppinger and James Felix of Columbia Records and Roger LeFont of Universal Recorders.

Projector manufacturers participating in the project included: Louis H. Larime of Electro Engineering and Mfg. Co. and Howard Turner. Joost Koenig, William F. Wood. Robert Larson, and John Marshall Ziv of DuKane Corporation.

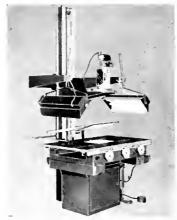
## LaRue, Inc. Acquires Animation Equipment; Offers New Service

★ A specially-constructed animation stand is being used by Mervin W. LaRue, Inc., in the production of medical motion pictures and is offered as a service facility for



other producers, the company has announced.

Built for the Chicago studio by II. A. Schubert of Wilmette. Ill., the animation stand incorporates two Eastman Cine-Kodak Special 16mm cameras with matched lens turrets. The motors and springs were removed from these cameras so that the film mechanism could be driven



New LaRue animation stand above was built by H. A. Schubert Wilmette.

directly by a flexible shaft from the motor mechanism,

The two cameras are immediately interchangeable. The camera support mechanism is moved upward and downward either by motor or by hand and the platen is constructed and mounted on roller bearings. The studio hopes to use the new General Electric Photo Color fluorescent tubes for flat copy photography. The platen table is designed so that transparencies can be used for backgrounds.

With these and other innovations, the studio expects to cut operation cost substantially and offer an economical service to other motion picture producers.

In the production of motion pictures and other visual materials in medicine, Mervin W. LaRue, Inc., has developed several units of equipment and adapted existing equipment which science photography requires. The studio utilizes such equipment as macroscopic and microscopic cameras, explosion-proof lighting and cameras for use in the operating room.

#### Health Insurance Idea to be Pushed in UPA Animation Film

 Values of health insurance will be pointed up in a five-minute animated color film for educational markets and television to be produced for the Health Information Foundation by United Productions of America.

The new color production will be released in March.

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- ★ Finger-tip pressure maves Head smaathly in any direction.
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THIS HEAD WAS ORIGINALLY DEVELOPED FOR PHOTOGRAPHING TRAINS IN ACTION. IT MET WITH SUCH SUCCESS THAT IT IS NOW BEING USED ALL OVER THE WORLD.

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## Harwald Inspect-O-Film Adapted to TV Editing Needs

• An adaptation for editing film on the Harwald Inspect-O-Film machine makes the unit especially useful in television film packaging, according to the manufacturer, Editor Model "K" of the Inspect-O-Film automatic film inspecting machine features an editor and sound reader.

With the new unit, commercials on separate reels from the main film can be inserted and removed — permitting tv editors to add or delete commercials. This adjustment of supplementary reels will be useful also in film laboratories, studio editing and distribution centers, the Chicago firm points out.

The unit features an automatic "stopping" device on all splices. A switch allows this feature to be selected and when the machine stops

on every splice, the operator can easily determine where the commercial starts. If part of the film has been passed, it can be slowly reversed.

The Model "K" performs all of the normal electronic inspection opcrations of the standard machine. Inspection can proceed at higher speed by threading the film around the editor and viewer positions of the machine. A lever switch controls this operation.

Inspect-O-Film has a Formica work surface which serves as a base for the splicer. The unit works at inspection speed or sound speed. The viewer can be operated at three times the normal sound speed, from 36 ft. per minute to approximately 100 ft. per minute. The standard inspection speed can be used up to 100 ft. per minute.

## Kinevax 16mm Recorder Unit Records, Plays on Mag Film

 The Kinevox16mm Synchronous Magnetic Film Recorder, designed for film production, has been announced by Kinevox, Inc., Hollywood, Calif.

The new unit records and plays all track positions without track adjustment. It has a 400 ft. 16mm teel capacity and no reels are required. The self-contained pre-amplifier operates directly from a low impedance microphone.

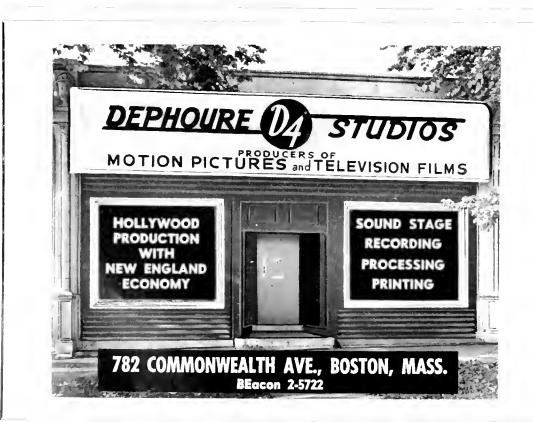
Other features include a 12½ " x 11" x 73 s" panel; a Bodine synchronous salient-pole motor with filtered drive; illuminated VU-meter; DC heater supply, shock mounted tube sockets; special precision instrument ball hearings and compo oil retaining hearings. Push-pull low distortion bias supply and a power receptable for the camera and a single unit case are additional advantages.

"Ears" for rack mounting and a matching film phonograph are available. The Kinevox Recorder has a power requirement of 70 watts and weighs 27 lbs.. It retails for \$695,00.

## Note of Correction: It's TRaid

◆ Traid Corporation—spelled T-R-A-I-D recently consolidated four companies under its own name: Traid. The four companies merged under the Traid banner were Training Aids, Inc., J.E.S. Corporation, T.A., Inc., and Traindex Corporation, all specialists in photographic instrumentation equipment.

If this news escaped the reader as he studied page 28 of BUSINESS SCREEN, No. 8, Vol. 15, it may be due to the lamentable fact that Traid appeared as Triad which is the name of an electronics firm.





Ice and space were real challenges in lighting of Milwaukee Arena.

## Ice Show Lit for Color Pix with Special Equipment

★ Filming Holiday on Ice, a bigpond ice show in the Milwaukee, Wisconsin Arena, Atlas Film Corporation, Oak Park, Ill., faced a rugged lighting problem. Photographed on 35mm Eastman Color, the picture will be released for color televising nationally.

The entire area of the ice rink was to be lighted to an intensity of 900 ft, candles. These requirements were based on the use of an f. 4 stop, which affords a minimum of follow-focus adjustment — a necessity at a larger aperture.

With skaters zooming from infinity to 15 feet, accurate focal changes are difficult. When the full company of skaters was in action on the total ice area, great depth of focus was needed. A 49mm lens set at the hyperfocal distance — 25 feet — gave sharp focus from infinity to 13 feet.

To produce this quantity of light, Atlas called on the specialized facilities of the Studio Lighting Company, Chicago. The equipment used to light the ice show enabled Studio Lighting's Bob Duggan to light for motion pictures and to the 1952

Democratic and Republican national conventions in Chicago's Amphitheatre.

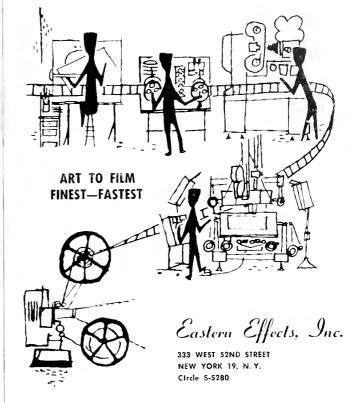
These lighting fixtures, using a 5,000-watt incandescent globe, had to be specially designed, light weight, and produce 1 to 5 times the light output of a standard 5,000-watt Studio "Senior." For shooting Holiday on Ice, only 2,500 amperes of this type of light were necessary to produce the required 900 ft. candles.

## Ansco Appoints Waldenburg San Francisco District Mgr.

♦ Augustus F. Waldenburg has been appointed manager of Ansco's San Francisco sales district. William Balch, general sales manager, has announced.

Waldenburg will be responsible for the operation of the district offices and warehouses and for sales of Ansco amateur and professional films, cameras, photographic papers and chemicals in parts of California, Nevada, Utah, Wyoming, Montana, Idaho, Oregon and Washington.

Waldenburg joined the organization in 1938. For the past two years, he has been sales supervisor of the company's Chicago district.



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## HERE ARE 8 REASONS WHY:

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## Annual Calvin 16mm Workshop to be Held on March 21, 23

★ An estimated 100 motion picture people producers, buyers, asers—are expected to attend the Ninth Annual 16mm Motion Picture Production Workshop sponsored by The Calvin Company, to be held in Kansas City, Missonri, March 21-23,

Neal Keehn, Calvin vice-president and Workshop director states that there are no fees or obligations involved, and that anyone interested is welcome to attend, Workshop attendance has grown from 120 in 1947 to over 100 at the 1951 meeting.

The purpose of the Workshop is to "consider basic and factual material through the utiliza-



Pictured at the 1954 Workshop sessions.

tion of exhibits, demonstrations, and discussion." The entire process of planning, producing and printing the industrial or educational motion picture is the subject. Separate discussions take up pre-planning, scripting, titles, and animation, photography in its various phases, editing, optical effects, music, workprint preparation, recording and re-recording, and printing.

The Workshop will open on Monday morning with a panel discussion on "Pricing and Selling Motion Pictures." There will be three two-hour showings of films, outstanding because of historical interest, clever production treatment, or effective application. The sessions are spread over three days and three nights and consist of explanatory talks, a large quantity of screen material and floor discussions.

All sessions are held on one of the Calvin Company's sound stages, but the meeting includes a banquet, open house and buzz sessions on various individual technical subjects.

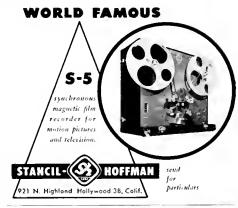
## Credits and Acknowledgments

★ This record-sized Annual Production Review Issue of Besiness Screen required an unusual effort by all members of our staff, at Chicago headquarters and in lureau offices in New York and Chicago. To all them, a much-deserved "well done!" for those endless hours of research and checking, reams of correspondence and special attention given to the largest number of advertisers in any audio-visual publication, anytime, anywhere, Our advertisers hew to the bayer line!

The photo on page 78 is a production scene at National Video Productions, Washington, D. C. The glamour shot on page 80 shows an MPO crew at work on a Ford Motor picture. Thought you'd like to know.

—OHC







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## Byron Elected to Edison Pioneers

★ Byron Roudabush, president of Byron, Inc., Washington, D.C., has been elected a special member of the Edison Pioneers by the executive committee of that organization.

Mr. Roudabush, recently was reelected secretary of the Association of Cinema Laboratories and is convention vice-president of the Society of Motion Picture and Television Engineers.

The Edison Pioneers group was founded initially by persons directly associated with Thomas Edison and his work and now is continuing through descendants of those founders and others connected with activities and lusinesses based on Edison inventions and discoveries.

## Natl. Film Board Names Duerkop

\* Appointment of John Duerkop as senior United States representative has been announced by The National Film Board of Canada, Duerkop will head NFB's New York office, replacing Thomas L. Johnston, who goes to Ottawa as chief of the Information and Promotion Division.

Duerkop formerly was in charge of the Board's Chicago office. He will be replaced in Chicago by W. Dean Smith from the Halifax office. He worked as a district representative for the Board in Ontario and was appointed to the Chicago office in 1952.

Johnston was successively director of the Manitoba Government Travel Bureau and the Ontario Travel Department's publicity branch. He also was manager of Canadian operations for a New York public relations firm.

In his new post, he will head up NFB's publicity, advertising and promotion replacing Stanley Helleur who has left the hoard to return to the Toronto Telegram.

## INTERNATIONAL FILM FESTIVALS: (CONTINUED FROM PAGE FIFTY-SIX)

NINTH ANNUAL

Edinburgh Film Festival Sponsored by the Edinburgh Film Festival Edinburgh, Scotland August, 1954

Closing Month for Entries: June CATEGORIES: Realist, documentary and experimental films of any length are screened.

AWARDS: Diplomas of Merit are presented to films most highly rated by a selection board. Certificates are presented to the producers of all films selected for exhibition.

ENTRY: All American entries are cleared through the Film Council of America. For information, write the FCA at 600 Davis St., Evanston, Ill.

## 16th International Exhibition of Cinematographic Art

Venice. Italy The Lido, Venice August 18, 1955

Entry: For information on the 1955 program contact the Film Council of America, 600 Davis St., Evanston, Ill., which acts as a clearing house for American entries. The International Exhibitions of Film for Children and the Short and Documentary Film, held at Venice, will begin August 18.



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## **Production Survey:**

(CONTINUED FROM PAGE SEVENTY-EIGHT)

in major advertising and talent centers such as New York City, Chicago and Hollywood.

Projection: with the development of color television commercials, just barely started in 1951, the volume of commercials done by these larger established studios is expected to increase sharply. Facilities, such as professional lighting, skilled color cameramen and lighting experts plus many years of color production experience would seem to best serve the color television client's quality requirements.

The early experimentation of such groups as the Film Producers Association of New York City in color commercial film testing during 1954 is noted as a progressive step toward the color television future of this business.

## 11. Is Your Studio Equipped for Magnetic Recording on Film Production?

58 U. S. Companies Reporting: in these first returns, 31 U. S. companies and 6 in Canada reported that they were now equipped for magnetic film recording, 24 other U. S. companies and one in Canada reported that they were not yet equipped, indicating a potential sales market.

Stancil-Hoffman, Magnecord, Magnasync, RCA, Ranger'one, Westrex, Kinevox, Fairchild, Reeves and Ampex were prominently mentioned on types of magnetic studio equipment.

## 12. Do You Maintain a Film Laboratory?

58 U. S. COMPANIES REPORTING: the first returns showed that 11 of these companies, a large majority, do not maintain their own laboratory facilities. An additional two companies reported still picture facilities only. On the affirmative side, some of the largest companies maintain all-inclusive facilities for complete client service, but the general practice seems to indicate use of specialized labs and this practice is also sometimes followed by studios with their own labs, especially on the latest color processes.

#### Questionnaire Returns on Standard Producer Film Sales Practices

\* Several items were included on the annual questionnaire about internal studio practices and operations. Some of these are being answered to the respondents directly, others will be of interest to sponsors.

## A. Does your studio require progress payments on film production?

Answer: every one of the 59.1. S, companies answering this query replied in the affirmative. The general average seemed to call for one-third payment on signature of the contract, although (CONTINUED ON THE OPPOSITE PAGE)

Producers of Theatrical, TV and Special Purpose Films, For 27 Years Specialists in Creative techniques, including original MARCH OF TIME.

Current Releases:

#### MIRACLE OF MORNING

Six-reel feature drama for the J. C. Penney Co.

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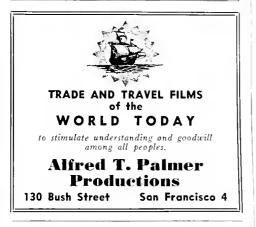
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## **Production Survey:**

CONTINUED FROM THE FACING PAGES

a few indicated varying customs from 10% to 50' c as a down-payment. A second general average indicated 25% at time of contract signature so the conclusion is that custom requires from 25% to 3313% as the standard down-payment on signature of the production contract.

B. Are cash discounts given on production billings? On prints?

★ 60 negative answers were received from every one of the companies answering the first part of this question . . . "no cash discounts" was the standard practice on production and only three out of these 60 companies gave a cash discount on print purchases.

C. How many labor organizations are represented in your studio?

The companies answering this question affirmatively (33) indicated that from one to as many as 17 locals were represented in studio operations. The usual number was from one to five, however. although one studio indicated six, another eight. one with 28 and one very well-organized operation with the reported 47. There were two others with 10 locals represented among their skilled technicians

## **NAVA Convention Dates Noted**

A final schedule of dates for the 1955 National Audio-Visual Convention and Trade Show has been announced by Jack E. Lewis of Wichita. Kansas, president of the National Audio-Visual Association. The 1955 convention will be held beginning Sunday. July 24 and ending Wednesday, July 27. Location is the Hotel Sherman in Chicago.

This year's NAVA Trade Show will be enlarged to 170 booths, occupying all available exhibit space on the air-conditioned Mezzanine Floor of the Hotel Sherman. A total attendance of more than 2.500 persons is expected.



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# Journey

A 30-minute cotor sound 16mm motion picture photographed in Africa by Paul L. Hoefler who is recognized universally as a master producer of Travelogue-Documentary films - many of which have been awarded European and American honors - including FOUR FIRST PLACE AWARDS (Oscars) at the 1949-1951-1952 and 1954 Cleveland Film Festivals

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#### "The Magazine Buyers Read and Sellers Prefer"

## "The Direct Mail Story" Shows Effective Use of This Medium

Sponsor: The Reuben H. Donnelley Corporation.

Title: The Direct Mail Story, 16 min, color, producer John Sutherland Productions, Inc.

★ For many years, direct mail has been the second largest advertising medium in point of total expenditures. Since the war, the growth of direct mail has been great as it was found to be a necessary link between an advertiser's national program and the neighborhood of his local outlet.

To explain the purposes and methods of this major advertising medium, the Reuben H. Donnelley Corporation, one of the largest firms in the direct mail advertising business, is using a new animated cartoon, primarily as a selling tool, but also as an informational film for both those who use and produce direct mail advertising.

#### Link Between Local and National Ads

The Direct Mail Story explains how the link between local and national advertising works and also shows how nationally compiled consumer lists can be efficiently refined for local mailings. Donnelley's lists are in literally hundreds of categories—30 million car owners, 20 million home owners, truck owners, neighborhoods—block by block, telephone subscribers, and many others. Just keeping the automobile owner list, alone, up to date entails an expenditure of \$3,000,000 per year.

The Direct Mail Story shows how direct mail advertising is created and campaigns planned. It explains the technical aspects of production and mailing in the plant of a central producer.

## Sets Up Typical Promotional Program

Specifically, it demonstrates how direct mail fits into the media schedule of the "Z" Corp.," a mythical petroleum products concern. The cenral character is John K. Jones, local dealer for the Z Corp. The promotional program for the corporation is pinpointed in the immediate trading area of Jones' station.

The point is also made that the same techniques are applicable to many other businesses besides petroleum products, including tires, paints, building supplies, home appliances, farm equipment, furniture, and clothing.

The film is available on request for showing to advertising clubs and organizations. Requests should be addressed to the Direct Mail Advertisers Association. 381 Fourth Ave., New York 16, or to the Reuben H. Donnelley Corp., 350 East 22nd St., Chicago 16.

## A Major Educational Research Project to Aid School Planners

★ Electronics and the DuKane Corporation of St. Charles, Bl., entered into the field of educational research recently with the announcement by Herman B. Wells, president of Indiana University, that a quarter million dollar, industry-sponsored school planning institute and laboratory will be established in Bloomington, Ind.

The institute was planned by Dr. Darell Boyd Harmon, consulting educationist and DuKane's

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technical consultant, to find better ways of building and equipping the 820,000 classrooms estimated as needed by 1960.

The completely equipped center, which will test such environmental factors as sound, decoration, daylight, heating and ventilation, artificial light and seating which affect the mental and physical development of elementary, secondary and college students, will be housed in a new building, construction of which is to start in 1955. Results of the tests and research will be available to school administrators and superintendents through publications, demonstrations and lectures.

Of international scope, the institute will cooperate in the exchange of information with other university-centered educational research laboratories in this country, such as Stanford I niversity school planning laboratory, and educational centers abroad.

Paul W. Seagers, school building consultant and professor of education at Indiana University. will direct the institute, established on a philanthropic, non-profit foundation. Trustees of the institute fund include: J. McWilliams Stone. president of the DuKane Corporation and representatives of the National Chemical & Mfg. Co., Chicago: Minneapolis-Honeywell Corp., Minneapolis: American Seating Company. Grand Rapids, Mich.: Owens-Illinois Glass Co., Toledo; Pittsburgh Corning Corp., Pittsburgh: Weber-Costello Co., Chicago Heights, Ill., E. F. Hauserman Company. Cleveland, and the university president, Herman B. Wells.

Faculty representatives from the departments of education, physiology, pediatrics and optometry and members of Dr. Harmon's staff developed the plans, the overall design and the general laboratory program. They will function as a permanent committee and advisory staff to direct various phases of the institute research.

For demonstration purposes, a model classroom in the institute building has been designed so that floors, wall and window sections can be changed at will. A demonstration of audiovisual aids will show the effects of sound and light on the student and the room. Each demonstration area will be equipped with appropriate measuring devices and each center will be constructed to exact scale so that all principles involved can be graphically shown.

The institute will help prospective school administrators meet licensing requirements in various states and prepare school administrators and school plant superintendents for their careers in plant planning and operation. Conferences will be conducted on general aspects as well as the specifies of school planning. A field service and an extensive lecture program will bring laboratory information directly into communities planning additions to established buildings or new schools.

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Cinema, Inc., 234 Clarendon St., Boston 16.

### NEW JERSEY

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

#### • NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford, Immig and Landis, Inc., 265 West 14th Street, New York 11, New York

The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Co. Sd. & Vis. Pdts. 17 New York Ave.. Westbury. N.Y.

Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

Training Films, Inc., 150 West 54th St., New York 19.

United World Films, Inc., 1445 Park Ave., New York 29.

Visual Sciences, 599BS Suffern.

## PENNSYLVANIA

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

#### • WEST VIRGINIA •

Pavis. Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

## SOUTHERN STATES

#### • ALABAMA •

Lewis M. Stone, Projector Service. "Specialized in Service." 1409 Ford Ave.. Tarrant City 7, Ala.

#### • FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

United World Films, Inc., 1311 N. E. Bayshore Drive. Miami.

#### • GEORGIA •

Colonial Films, 71 Walton St., N.W., ATwood 7588, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

United World Films, Inc., 287 Techwood Drive, N. W. Atlanta.

## • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

## • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

#### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

## • VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8. Phone 51371.

#### • ARKANSAS •

Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

## MIDWESTERN STATES

#### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

United World Films, Inc., 542 South Dearborn St., Chicago.

#### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

## • KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Lonis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

#### MICHIGAN

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

#### OHIO

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati,

Academy Film Service Inc., 2110 Payne Ave., Cleveland 14

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave.. Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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## • CALIFORNIA •

LOS ANGELES AREA

Donald J. Clausonthue Co., 1829 N. Craig Ave., Altadena

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 5746 Sunset Boulevard, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

United World Films, Inc., 6608-10 Melrose Ave., Los Angeles 36.

SAN FRANCISCO AREA

Association Films, Inc., 351 Turk St., San Francisco 2.

Westcoast Films, 350 Battery St., San Francisco 11.

#### • COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

## OKLAHOMA

Cory Motion Picture Equipment, 522 N .Broadway, Oklahoma City 2.

#### • OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

United World Films, Inc., 5023 N. E. Sandy Blvd., Portland.

#### • TEXAS •

Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

United World Films, Inc., 2227 Bryan Street, Dallas.

#### • UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

## The Index of Sponsored Films

As an annual service to Business Screen subscribers, we provide this comprehensive index to case histories of sponsored motion pictures and sound slidefilm programs which have appeared in these pages during the past year. Issue numbers and pages are provided only for primary articles: the numerous brief listings of other films are not included in this Index feature.

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## Craig Projecto-Editor Adds Mileage to Sponsored Films

• As a new "theatre-in-the-office." the Craig Projector-Editor is helping sponsors to get more mileage with their industrial films.

The portable unit is a combination table top motion picture viewer and editing device which the manufacturer says can be set up in less than 60 seconds. It has a builtin  $31_4$ "  $\times$   $11_4$ " serien = large enough for movie showings to small groups. Its screen image can be seen without darkening the room.

These features offer the salesman an opportunity to use his motion picture sales story quickly and in an informal atmosphere. He is able to sit with his client and maintain personal contact during the show-

Films can be edited to 1- or 6minute presentations suited to the individual prospect's situation or interests. The film can be stopped instantly with a selected frame in sight allowing the salesman to elaborate upon a point or to answer questions. If the prospect wishes to look at certain sections singly, it is only necessary to stop the film. rewind to the desired scene and run it through again.

Firms with public relations films, personnel training films, time and motion study and other engineering films are using the Projecto-Editor to aid discussion among technicians. Clinics and hospitals use it for showings of medical films to staff members. An advertising agency uses the machine to show ty commercials to clients.

The Craig-Projecto-Editor is made by the Kalart Company, Plainville. Connecticut, It sells for \$79.50, complete with carrying case. The unit weighs 1015 pounds, including splicer and film cement.

## Camart Tightwind Adapter Saves Rewind and Coring Time

• The new "Universal" model of the Camart Tightwind adapter has features that enable the film editor to rewind 16mm or 35mm film smoothly and evenly on plastic cores without using split reels or flanges.

The roller has ball-bearings for easier operation. The chrome plated step roller guides the film at the edges only and never comes in contact with the picture area. Rewinding and coring time is saved and the film is protected against scratching, rubs, einch marks and abrasions. The unit is useful for dark-room loading of bulk film to day-light spools,

The Universal model will fit standard Neumade and Moviola

rewinds and is available for both left and right sides. Special models can be made to order for the Little Giant and the Dynamic model rewinds. The Universal is suggested for use in laboratories, film libraries, editing departments, tv film departments, industrial andio-visual departments.

For illustrated descriptive literature, write to The Camera Wart. Inc., 1845 Broadway, New York.



Movie, Still Shots Steadied with S.O.S. Camera Pod

Pictured here is the S.O.S. Body-Brace Camera Pod, which is said to assure greater accuracy by firm hody support.

Manufactured by the S.O.S. Cinema Supply Corp., the pod's support combines a body brace and a shoulder brace for extra steadiness and comfort. It aids hand-held shots with movie and still cameras-particularly in limited spaces.

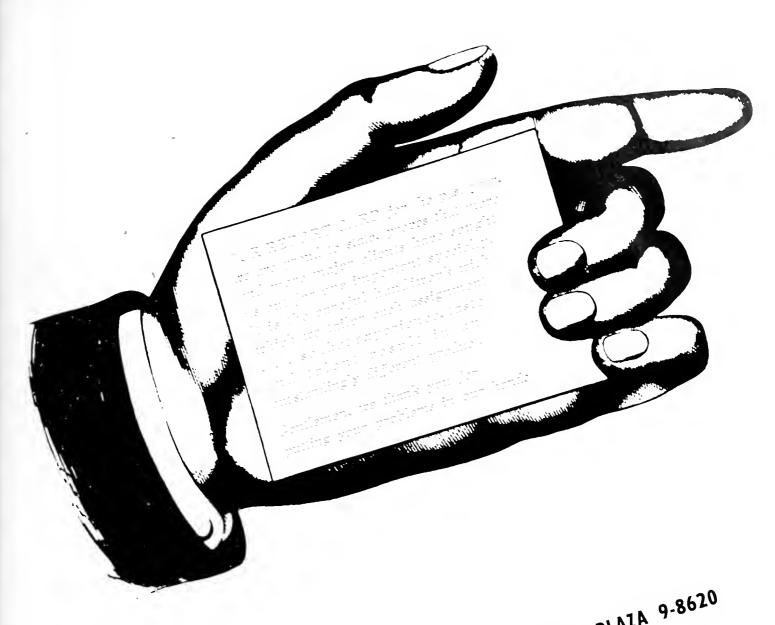
Made of lightweight east aluminum, the unit weighs 312 lbs... is priced at \$21.95. Descriptive literature may be obtained from the company at 602 W, 52nd St., N.Y.

## FilMagic Cloth Rebuffs Dust with High Silicone Content

• "Cleaning up" in the equipment area is "FilMagie," a 12 x 18-inch cleaning cloth, said by the manufacturer to contain more Silicone than any other maker has yet been able to put into a cloth.

Silicone is a release material which applies an invisible film which repels dust and dirt. Audiovisual users are encouraged to apply the cloth to films, records, camera and projector parts and other sur-

FilMagic is available in its standand size for \$2.00, in a deluxe size  $(18 \times 24 \text{ inches})$  for \$3.50. The cleaning cloth is manufactured by The Distributor's Group, Inc., 756 West Peachtree St., N. W. Atlanta.



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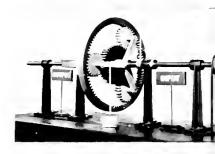
or over thirty years
it has been the privilege of
The Jam Handy Organization
to assist America's business leaders
with

of their ideas. presented to audiences small and large















# TV CRITICS ACCLAIM

# théc r



fone more argument for

*Life* like color



in every scene

The New York Times

JACK GOULD

... "Norby" is sponsored by the Eastman Kodak Company, which made the color film used in shooting the series. The quality of color was very good. The picture on black-and-white TV sets also was generally superior to that received when monochrome film is used. This situation is just the reverse of that existing with live color TV, which often degrades the black-and-white picture. Color TV could be one more argument for "going film."

New York Daily News

REN GROSS

First Weekly Color Film Series...the first weekly dra-matic TV series to be filmed entirely in color, "Norby," made its bow on Channel 4 at 7 last evening... The beauties of color do enhance the appeal of this small town situation comedy series.

New York Journal-American

JACK O'BRIAN

... He is a young-man-on-hisway at the bank in Pearl River, N. Y., where parenthetically the TV action literally was filmed - in very attractive January 5th marked the premiere NBC telecast for both Eastman Kodak and "Norby." Pathé feels very honored that Eastman Kodak, the leader in film manufacturing, selected Pathécolor, the qualityleader in color film processing.

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## How to make a

## Sales-Training Film that actually

# INCREASES SALES

Why does one motion picture or slide film used to train salesmen markedly improve their performance, while another has little effect?

Caravel's years of experience in this field shows that for consistent highlevel results with sales-training films, four major factors of production need to be stressed.

## These factors of production . . .

Results like these . . .

# **FIRST-HAND CONTACT WITH SALESMEN** gives the creative producing staff the "feel," as well as the facts, of the client's selling problem.



"... appreciated very much the intelligent interest you people showed in grasping our problem and interpreting the story we wanted to tell."

Fuller Brush Company

**AN IMAGINATIVE SCRIPT** that entertains while it instructs is the basic step toward a picture that salesmen *want* to look at.



"We believe the Kenwood picture is one of the best, if not the best product-sales-training film ever made." Associated Merchandising Corp.

**ABSOLUTE REALISM** in the portrayal of salesmen and their customers takes top-notch direction and acting, and scrupulous attention to detail.



"The reaction of the real-life salesman who sees the film seems to be, 'He does a terrific job of selling. I'm going to use that approach myself."

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A NO-PUNCHES-PULLED ANALYSIS of the salesman's real and difficult problems is essential in making a film that he respects and responds to.



\*\*Many verbal comments from salesmen and dealers assure us of another hit.\*\*

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FILMS, INC.
NEW YORK 19, N. Y.



Byron Raudabush of Washington, D.C. Pioneer in color print production.

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## Ansco Type 238 Duplicating Film is tops!

Not even some close friends of Byron Roudabush, dynamo of Byron, the fast-growing Washington, D. C. laboratory, know his last name. That goes for many of his numerous clients, too. They know him as Byron of Byron, where they can depend on getting excellent service and highest quality.

For here is a man whose name itself means fine technical know-how based on long experience.

With a background of theatrical and electronic work, Byron pioneered in the production of fine color motion picture prints. His organization now has grown to encompass practically every phase of production and laboratory services in the movie field.

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# Ansco

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## United Air Lines' sound movie puts ground crews on the sales force

United's management realized that men who handle fuel, food and freight do a job of selling service to passengers, too.

To compare ground crew methods and achieve efficiency at all terminals, the airline put on its movie-producing hat.

Result-United's own sound production, "From the Ground Up." Credit for photography goes to United employees-but for addition of sound, it goes to the Filmosound 202 projector.

The narrator followed action while picture was projected, spoke into microphone. Filmosound's foolproof controls make magnetic recording on film easy as tape recording.

United premiered the movie for station managers. Ground crews later saw the same movie with sound track changed.

Up in the air on how to reach people? You're on firm ground with this adaptable, low-cost medium of communication.

Sales meetings, employee training, public relations programs-there are so many ways you could use the Filmosound 202. Write for free booklet, "New Voices for Your Movies."



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YOUR MOVIE SALESMAN. The 202 projects sound or silent 16mm film, plays magnetic or optical sound. Reverse switch, still picture clutch. Its wide use by business is proof that experience leads to Bell & Howell.

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16 mm. PROJECTORS



# CONSIDER SERVICE When Buying

The DeVrylite is the finest 16mm, projector on the morket. Your selection of the DeVrylite is justified by every camparison of quality-built features. It is designed and built for lang trouble-free service.

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DeVrylite projectors are designed so that owners can make most of the service adjustments—if and when required. Lamps, amplifier and all mechanical parts are conveniently located for easy service without any special tools.

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PLUS: THE NATIONAL DIRECTORY OF VISUAL DEALERS

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In New York City Robert Seymour, Jr., Eastern Manager 489 Fifth Avenue RIverside 9-0215 • MUrray Hill 4-2492

In Hollywood Edmund Kerr, Western Manager 3028 Beverly Boulevard Telephone: DUnkirk 8-0613

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A good production needn't suffer because of reel failure that causes distrocting, annoying noises. And it con't happen when films are mounted on Compco reels and protected in Compco film cans.

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TO NEW FILM 100 Mil. magnetic track applied to new film to
provide high fidelity all-magnetic
sound.

\*Reg. U.S. Patent Office

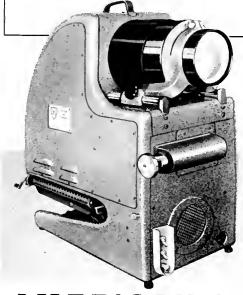
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# AMERICAN OPTICAL OPAQUE PROJECTOR

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In Business, Industry. Magnify products, papers, objects on screen so customers, salespeople, audiences of all kinds can see hetter, learn better, compare and inspect.



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Your brightest bay. For 2" x 2" lides and film strips, 500 watt solower cooled 312", 5 or 7" projection lens.

Costs Little to Run. With an AO Opaque l'rojector there is no film to buy — no rentals to pay — no slides to make — the whole world provides your material.

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CHELSEA, MASSACHUSETTS

## **NEWS-TRENDS**

## New York Film Producers Name Officers; Approve TV Contract

★ The Film Producers Association of New York has elected Walter Lowendahl president of the organization. Mr. Lowendahl, who is executive vice-president of Transfilm Incorporated, succeeds David Pincus, president of Caravel Films, Inc.

Other elected officers are Harold Wondsel, vice-president (Sound Masters, Inc.): Herbert Kerkow, secretary (Herbert Kerkow, Inc.): Edward Lamm, treasurer (The Pathescope Company).

Elected to the board of directors are Henry Strauss (Henry Strauss & Co.): Peter Mooney (Audio Productions, Inc.): Jack Henderson (Sarra, Inc.): David Pincus (Caravel Films, Inc.): and Robert Lawrence (Robert Lawrence Productions, Inc.).

At the election meeting, the group approved the Producer-Screen Actors Guild 1955 Codified Contract for filmed commercials. It had already been approved by the negotiating committee of the Screen Actors Guild and is now in the process of being signed, John Wheeler, general counsel for the FPA, negotiated the contract on behalf of his group.

## Screen Guild Approves Contract for TV Commercial Film Artists

• Approval of the new collective bargaining contract covering actors, singers, announcers and puppeteers in filmed television commercials has been voted 60-to-1 in a mail referendum by the general membership of the Screen Actors Guild.

The revised contract terms provide for restrictions on the producer's editing rights—which the Guild expects will increase the re-use payments and encourage the making of new commercials. It also provides for a 10 per cent increase in all guaranteed use payments for group singers in Class A program commercials.

Kenneth Thomson, director of the Guild's television department, said that tabulation of the ballots showed 2,600 members voting in favor of the contract and 43 in opposition.

## Assn. of Cinema Laboratories Elects Officers, Board Members

\* Three top officials were reelected by the Association of Uinema Laboratories at an annual meeting held recently in the Hotel Sheraton, New York, Neal Keelm (The Calvin Company), remained president, Russell C. Holslag (Precision Film Laboratories) continued as vice president, Byron Rondabush (Byron, Inc.) and George W. Colburn (George W. Colburn Laboratory, Inc.) were reelected secretary and treasurer.

Board members elected during the session were: Don M. Alexander (Alexander Film Company). Robert F. Burns (Honston Color Film Laboratories). George W. Colburn. Louis Feldman (DuArt Film Laboratories). Saul Jeffee (Movielab Film Laboratories). Charles E. Lager (Atlas Film Corporation) and Byron Roudabush.

The organization's standardization committee made recommendations on marking of work prints to indicate effects and on preparation of 16mm printing leaders. Recommendations for standardizing practices with regard to charging for short ends in printing, rush service and other problems involving relations with customers were made by the laboratory practices committee. The nomenclature committee reported progress in developing definitions to clarify customers orders to laboratories and items and procedures not now covered in the nomenclature adopted by the American Standards Association and sponsored by the Society of Motion Picture and Television Engineers.

## Attendance at Ford Showings Hit All-Time High in 1954

◆ An all-time high attendance record was achieved by Ford Motor Company motion pictures during 1954. More than 22,500,000 persons in the United States and abroad viewed 29 Ford films last year according to a report released to Business Screen in March.

Ford films were screened for 300.372 audiences totaling 18.300.000 persons in this country and 4.330.000 persons in foreign countries. In addition to the live film audiences, company pictures were shown on 4.759 television programs. During 1953, the Ford films were seen by approximately 18.747.000 persons and were televised on 2.684 programs.

The films, which have won 17 first place or grand awards in documentary motion picture competition in the past five years, were produced for free distribution to schools, churches, civic groups and other similar organizations. Most of the Houm films are in color and run for approximately 30 minutes.

Ford films may be obtained by writing Ford Motor Company film libraries at 16400 Michigan Ave., Dearborn, Michigan; 15 East 53rd St., New York City, or 1500 S, 26th St., Richmond, California.



#### **CHANGE...** for the better

"I guess I'm pretty much of a wreck now, but you should have seen me when I was a sparkling new beauty and a happy, proud family drove me home from the dealer's showroom. A year later I was traded-in on a new model, but to my next owners I was new all over again. So it went, over the years, serving one family, then another . . . faithfully carrying on. But I'm not through yet. Soon I'll go into scrap and start all over."

This "auto" biography is the unusual approach used in the new General Motors picture, "CHANGE...for the better" to dramatically explain the economics of obsolesence and its great importance in our thriving economy. It is typical of the creative ingenuity which helps to make this Studio's pictures dynamic, effective, and influential.

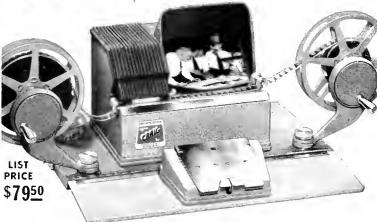
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## with New CRAIG Projecto-Editor



Table Viewer with large 3¼" x 4¼" screen shows movies large enaugh for small groups



THE new Craig Projecto-Editor can be set up on a table top in 60 seconds to show movies in brilliant action—without darkening the room.

Educators use the Craig Projecto-Editor for previewing films before showing to larger groups. For editing films before showing to different groups. For film maintenance and repair.

Businessmen use it as a selling tool to present a sales story to key prospects. For analyzing time and motion study, job training and engineering films. For film editing and maintenance.

With a Craig Projecto-Editor you can show movies in any place—at any hour. Picture shows bright and clear on its 314" x 414" ground glass screen. You can create fast or slow motion effects, re-run certain scenes repeatedly without waiting until you get to the end of the reel. You can even stop the film for frame by frame examination without harm to film.



Complete unit folds into Carrying Case no larger than table model radio. Weighs

only 101<sub>2</sub> pounds. UL approved.

Models for 8mm or 16mm (400' reel capacity) complete with Carrying Case—
\$79.50.



Craig Professional Unit for reels to 2000' capacity. Price complete, as shown, \$79.50. Viewer only, \$49.50.

€ 1954. The Kalart Co.



WRITE FOR ILLUSTRATED CATALOG NO. BS-3. ADDRESS CRAIG, INC. DIVISION OF THE KALART COMPANY, INC. PLAINVILLE, CONN

#### CASE HISTORIES OF THREE CURRENT SPONSORED FILMS

## AT&T "Pictures" Sound in "Music in Motion"

Sponsor: American Telephone & Telegraph Company.

Title: Music In Motion, 20 min. color, produced by Audio Productions, Inc.

★ A.T.&.T. and the Bell System Companies are probably the biggest users of film in the business world. Although the bulk of the companies film product is 100% informational—how to dial properly, how to speak correctly, how to install a new station courtcously—occasionally the Telephone Companies come up with institutional films having considerable entertainment features.

One of these is A.T.A.T.'s new film for 1955 — Music in Motion. Featuring Donald Voorhees and the big Telephone Hour Orchestra, and top violinist Zino Francescatti, the picture shows, by demonstration, what music and speech "looks like" on the elaborate oscilloscope devices Bell Laboratories engineers use to study sound in their quest of ever more perfect telephone equipment and service.

As narrated in a restrained manner by announcer Tom Shirley, Music in Motion is largely non-commercial in nature and will be a tuneful and colorful addition to the Bell System's extensive collection of films. It will be loaned free to clubs, schools, etc., and made available to theatres and ty stations.

## Pabst Shows Nationwide Scope of Model Facilities

Sponsor: Pabst Brewing Company, Inc.

Title: From the Atlantic to the Pacific, 25 min., color, produced by Peter Elgar Productions,

\* This handsome film serves to prove that glamor need not be confined to pretty girls or ultra-luxurious products. The makers of one of the largest beers. Pabst Blue Ribbon, are showing the film to demonstrate that the insides of their coastto-coast brewing and bottling plants are as dehectable as the contents of their caus and bottles.

Pointed out are the Pabst chain of breweries and distribution centers covering the nation—in Milwaukee, Peoria. Newark and Los Angeles. Here are shining copper vats, streams of clear water and the other ingredients of good beerbarley, hops and yeast. A good picture for a warm spring day.

Modern Talking Picture Service, Inc. is the distributor.

## Behind the Sports Scene in "The Spalding Story"

Sponsor: A. G. Spalding & Bros., Inc.

Title: The Spalding Story, 30 min, color, produced by Sound Mastters, Inc.

★ In a 12-acre factory at Chicopee, Mass., A. G. Spalding & Bros., Inc., makes equipment for almost every game played in America, Balls, bats and clubs of many sizes and shapes are made here to supply the steadily increasing demands of the sportsconscious nation. Since the inception of the major baseball leagues, every ball used has been made by Spalding. And the company has consistently been the leading supplier of equipment for golf, tennis, baseball, football and other popular sports.

While this film, designed to stress the quality of the company's product, is in the traditional genre of a "trip around the factory," audiences will find in it something special. The machines in this factory are quite out of the ordinary.

One scene shows Spalding's system of shaping golf club heads, according to popular standard specifications in matched sets, or directly to order in any preference a customer may have.

Interestingly, Spalding has designed and built almost every machine in the factory, including hot presses and vulcanizers for rubber balls, winders for golf and baseballs, shapers, test equipment, drills, etc.

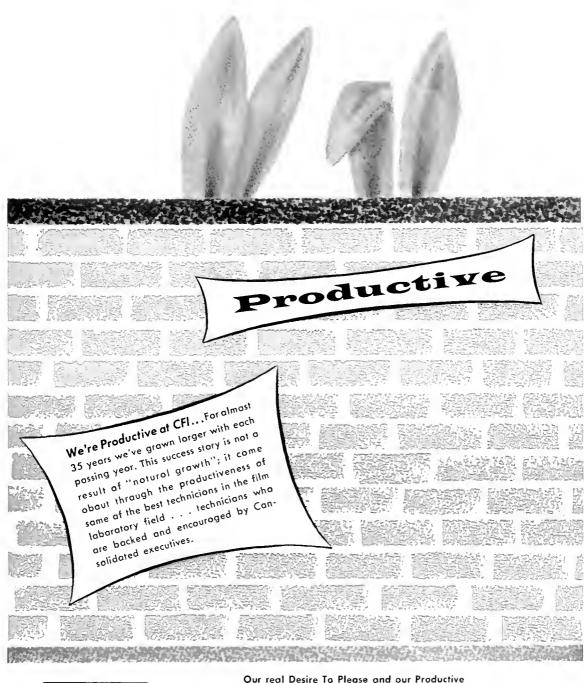
But the machines are not the heart and soul of the factory, and the film introduces, by name, some of the Spalding men who do much of the critical manufacturing processes by hand,

The Spalding Story will be made available to clubs, schools and other interested groups on free loan. Additional uses will be made of the film in the sporting goods industry for sales promotion.

#### **OPPORTUNITY**

For commercial film contact man to represent major New York and Hollywood motion picture producer and distributor in Chicago area. Please reply stating experience, reference and salary expected.

Write Box 55-3B
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7064 Sheridan Rd., Chicago 26





Our real Desire To Please and our Productive Technicians make an unbeatable combination for the benefit of your motion picture and television films.

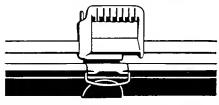
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959 Seward Street, Hollywood 38, California • HOllywood 9-1441 1740 Broadway, New York 19, New York • JUdson 6-1700

# The Screen you asked for... the new radiant Screening

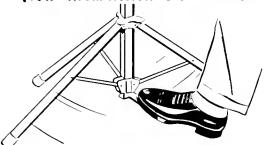
Here is the Projection Screen that incorporates *all* the features requested by leading business, sales and industrial users of motion pictures and slides. The Screenmaster offers a brilliant reflective surface, amazing ease of setting-up and dismantling, rugged trouble-free construction, plus colorful streamlined design that enhances every showing.

## New "FRICTION CLUTCH" CARRYING HANDLE



New grip fit handle for easier carrying . . . incorporates friction clutch with gliding action for instant adjustment of screen to any height. Illustration also shows, just below the handle the Screen Leveller for horizontal levelling of screen when floor is uneven.

### New "ATOM-ACTION" LEG OPENING

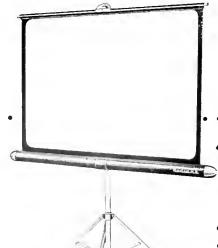


The Screenmaster offers a new sensitive triggertype leg opening device. One touch of your toe and POW!—all three legs spring into proper position. No stooping, no lifting, no sticking.

#### The World's Most Complete Line of Projection Screens

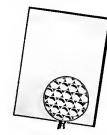
There is a Radiant screen for every need—Portoble tripod models, Wall Screens, Ceiling Screens, Table Models, Lace and Grommet Screens—and the new wide screens in sizes from

30 inches to 30 feet! . . .



## IMPROVED "Vyna-Flect" SCREEN FABRIC

The Screenmaster utilizes the newest development in beaded screen fabric. It's washable and mildewproof—and gives you brilliant, contrasty pictures.



## Plus many other features

Including added ruggedness, new leg lift-up tab, stronger cases, new finish and colors. Write far illustrated catalog and complete prices.

### RADIANT

RADIANT MANUFACTURING CORP.

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#### Films Follow the GM Flag ta Serve Overseas Operations

\*Among the motion picture sponsors who are "driving ahead" on export highways is General Motors Corporation. Progressively, in some 20 territories around the globe, General Motors Overseas Operations Division and its affiliates have been using motion pictures and slidefilms in several phases of operation. The audio-visual petrol that helps make GM go in the United States is doing a duplicate job in foreign climes.

The overseas subjects cover sales training and promotion, advertising, new and used car and truck merchandising, driver training, safety, highways, traffic control, mechanics training, caravans, automobile designing, research, proving grounds and other corporate activities.

Language adaptations of English voice films have been made in Spanish. French. German, Portuguese, and Dutch. In some instances, complete motion picture productions have originated in foreign operations. Overseas plants are equipped with audience accommodations in varying sizes, some of them seating as many as 400 people.

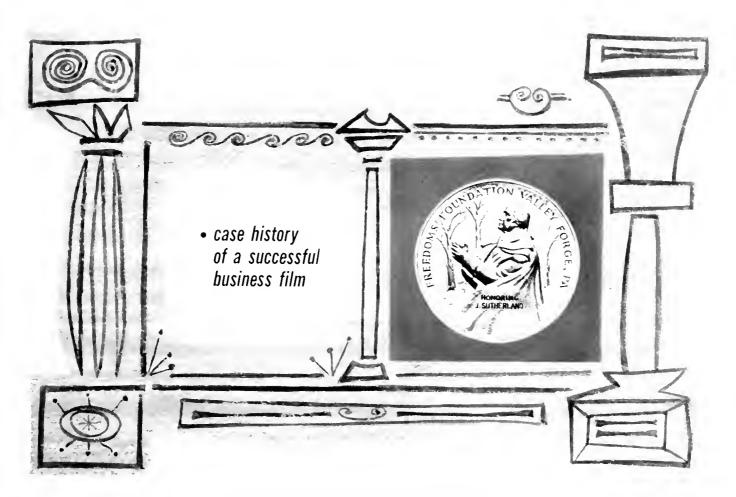
Andio-visual presentations are common practice in dealer conventions held in most territories. Tape recording now is being utilized to make local language adaptations of English voice films. Magnetic track application to English voice films has permitted GM's overseas plants to make local language versions using tape recording for preparation of voice and sound effects.

The principal territories where GM films have been used extensively are Venezuela, Pern. Puerto Rico, Cuba. Hawaii. Belgium. France. Sweden. Denmark. South Africa. India. Australia. New Zealand, Mexico. Germany and England.

#### Caterpillar Translates Titles

• Optical magnetic sound translations of service and training films are performing yeoman duty overseas for distributors of Caterpillar Tractors, according to company representatives.





### IT'S EVERYBODY'S BUSINESS

Freedoms Foundation announced on February 22, 1955, that the animated Technicolor motion picture IT'S EVERYBODY'S BUSINESS was the best film developed in the United States during 1954 to further better understanding of the American way of life.

Written and produced by John Sutherland for the E. I. du Pont de Nemours & Co., the film is being distributed nationally by the Chamber of Commerce of the United States.

Since June 1954 IT'S EVERYBODY'S BUSINESS has been shown more than 9,000 times, including 266 showings by television stations. It has been screened for Junior High School classes, adult education groups and employee groups of hundreds of businesses.

This is the eighth time a John Sutherland Production has won the Freedoms Foundation award. The others were:

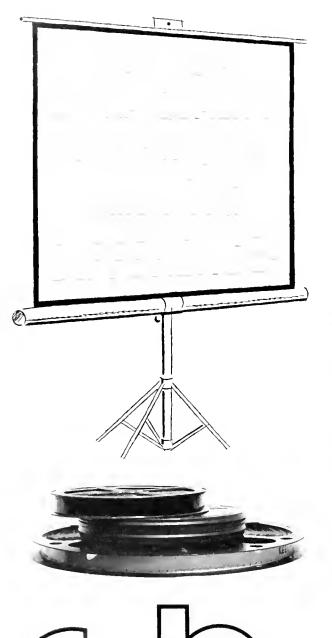
A IS FOR ATOM produced for General Electric MAIN STREET MERCHANT produced for the J. C. Penny Co. WHAT MAKES US TICK produced for the New York Stock Exchange MAKE MINE FREEDOM WHY PLAY LEAPFROG

MEET KING JOE ALBERT IN BLUNDERLAND produced for MGM release

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REPRODUCTION COMPANY



Award plaque for winning slidefilms is attraction for Narma Barts, Film Council of America and R. L. Shoemaker, DuKane Carp. executive and conference chairman.

#### 81 Slidefilms Competing at National Slidefilm Conference

★ Eighty-one slidefilms will be judged in a competition held as part of the first Sound Slidefilm Conference during the second annual American Film Assembly, April 4-8 at the Waldorf Astoria. New York.

The slidefilms are entered in three categories—religious, educational and industrial. They will be judged by juries consisting of at least five persons. These judges have been recommended by the conference committee which is composed of producers, educators, clergymen and sales training officers from industry. The slidefilms were entered in categories selected by the sponsoring contestants and entries will be judged according to the contestant's purpose.

A formal prescreening of the 81 entries was precluded when members of the conference's executive committee looked over the list of slidefilms and decided they all were entitled to consideration in the final judgment. A plaque will be awarded to the winning film in each category and two certificates of merit will go to runners-up in each category.

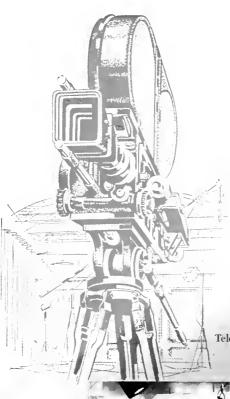
Robert L. Shoemaker, of the Du-Kane Corporation and conference chairman, pointed out that the contest was not conceived as the "last word" in slidefilm excellence but set up to call attention to slidefilm use and to raise questions about the quality and use of this medium.

#### Stockholder Report to Kellman

• The Suburban Water Company of Bryn Mawr, Pennsylvania, has assigned Lonis W. Kellman Productions of Philadelphia to produce a combination stockholder report and public informational film.

To be made in color, the film will document the sponsor's expansion of water facilities for suburban Philadelphia. Production will be projected over a two-year period.

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The matchless technical perfection which a Mitchell camera brings to a film can insure the investment as can no other single element of production.

For over 25 years constant research and engineering by Mitchell has continued to produce, year after year, the most advanced and only truly professional motion picture camera. It is traditional of Mitchell cameras that in addition to filming the world's greatest films, they are to be found wherever new and exacting techniques of filming are being successfully used.

Mitchell cameras are today dependably serving such varied fields as Television, Business and Industry, Education, Government, the Armed Services, and major Motion Picture Studios.



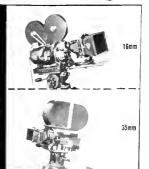
Mitchell cameros are created, not mass produced—the same supreme custom warkmanship and smooth, positive operation is found in each Mitchell camero, 16 mm or 35 mm. Available to give Mitchell Cameros almost limitless capabilities, are the finest of professional accessories.

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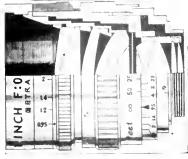
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NOTE Our stock of Nominor lenses is extremely limited at present. You are urged to place your order now for earliest delivery. As always first come..., first served.

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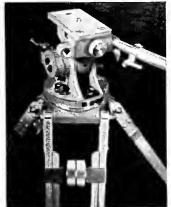
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## Sight & Sound

#### Stamford Festival Boosts Film at Community-Citizen Level

\* An event unique among the big name Iomm motion picture competitions, the annual Stamford Film Festival, sponsored by the Stamford Film Council, will be held for the sixth time on April 15. Entries for this contest were closed February 15 and the preview committee has selected the films which they believe qualify for popular judgment in eight categories.

A "First Award" will be given to the film chosen as outstanding by the audience in each of the categories. Other films chosen to be shown will receive awards of merit. The Festival will be opened by a talk by Herman Hickman.

Conducted as a local small community event, the Stamford Film Festival, held at Walter Dolan Junior High School, 8 p.m., has national prestige. Sponsors, producers, distributors and educators across the United States submit films to Stamford. Its modest, parochial structure makes the Stamford Festival a modern American neighborhood pilot-test for new films. Local citizens form the audience jury for a program that emphasizes the educational qualities of entries.

#### 4-H Club Rescues a Small Town in Ford Company Loan Film

 An American town was dving. Neighbors seldom spoke, Young folk couldn't wait to leave town when they got their high school diplomas.

How new life was breathed into this failing community is the story of The Town That Came Back, a new addition to the Americans At Home film series sponsored by Ford Motor Company.

For 28 minutes, the color film dramatizes the idea that "it always takes people to make anything happen." The people who make things happen in this true civic tale are the citizens who plunge into an experiment in community living by revitalizing a moribund 4-H club. Surmounting disinterest and defeats, the 4-ll-ers meet a final emergency and dramatize what a community can do to regain its vigor.

The Town That Came Back is available on free loan from Ford Film Libraries: 15 E. 53 St., New York 22: 16400 Michigan Ave., Dearborn, Mich., or 1500 S. 26th St., Richmond, Calif. Local Ford dealers will relay requests to these libraries. The film has been cleared for television.

#### Legislative Action Shown in "A Bill Becomes A Law"

◆ A Bill Becomes A Law, the first educational film on the Massachusetts State Legislature, has been announced by Dephonre Studios, Boston, producers of the film for the Massachusetts Board of Educational Television.

Using lighting techniques similar to those used in The Adams Papers, shown on ty's Omnibus, the 15minute film eyes the passage of a bill through the legislature. All principal actors in the production are actual members of the Massachusetts House or Senate.

Distribution is planned by the Board of Educational Television to make the film available to commercial and educational television outlets and to schools and eivic organizations.

#### "Showman Shooter" Available from Modern Talking Pictures

◆ Showman Shooter, a 25-minute eolor film reviewed in the 1955 Production Review Issue of Business Screen, is now available on free loan to clubs and appropriate groups through Modern Talking Picture Service, Inc., 45 Rockefeller Plaza, New York 20.

Produced for Olin Mathieson Chemical Corporation (Western-Winchester), by Sound Masters. Inc., New York, the film stars Herb Parsons, world famous exhibition shooter. Parsons demonstrates his expert marksmanship in a show for gun enthusiasts. The film also features hunting pointers and safe handling of firearms.



#### DUPLICATING

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Photograph made during the recent filming by Sound Masters, Inc. of a motion picture for American Telephone and Telegraph Company.

## INGENUITY

Ingenuity is a composite of many other virtues, all co-ordinated to bring about a desired result, often under strange and difficult circumstances. During 18 years of extremely active film production

Sound Masters has frequently faced many unusual situations. The resulting experience and judgement have contributed to a composite ingenuity of personnel, which is a valuable asset appreciated by many clients.



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#### The Golden Reel Awards

T was the verber of some 100 persons who served as judges of the 329 motion pictures and 61 sound slidefilms which competed in 27 categories that these were the winners of the 24 Golden Reel awards, the three sound slidefilm plaques and various certificates of merit given at the recently concluded American Film Assembly held in the Waldorf-Astoria Hotel in New York City on April 4-8:

#### Category 1: Citizen-hip and Government

Golden Reel Award: The Stranger, entered and produced by Film Productions International: distributed and owned by The Ford Foundation: sponsored by Government of India, Recognition of Merit Certificates to: Farewell to Oak Street, entered and produced by the National Film Board of Canada: If hat Makes a City Great, entered and produced by Transfilm. Inc.: and You Can Win Elections, entered and distributed by Roosevelt University: produced by Emerson Films.

#### Category 2: Economics and Business

Golden Reel Award: Twenty-Four Hours, entered and sponsored by the Amalgamated Meat Cutters & Butcher Workmen of North America; produced, distributed by New World Prod.

Recognition of Merit Certificates to: The Changing American Market, entered, sponsored and distributed by TIME, INC.: produced by Transfilm, Inc. Delaware River Port of Opportunity, entered and produced by Louis W. Kellman Productions: sponsored and distributed by Delaware River Port Authority. There's Color in Your Life, entered and produced by Campus Film Productions: sponsored and distributed by Benjamin Moore & Co.

#### Category 3: Education

Golden Reel Award: The Wisconsin Cleft Palate Story, entered, produced and distributed by University of Wisconsin Photographic Laboratory: sponsored by Wisconsin State Department of Public Instruction, Bureau for Handicapped Children.

Recognition of Merit Certificates to: Freedom to Learn, entered by Division of Press & Radio Relations, National Education Association: produced by J. P. Nicholson, Agrafilms, Inc.: sponsored and distributed by National Education Association. A Long Time to Grow, Part II: Four and Five Year Olds in School, entered and produced by L. Joseph Stone, acting chairman, Department of Child Study, Vassar College, Distributed by New York University Film Library, The St. John's Story, entered and produced by Fordel Films, Inc.: sponsored and distributed by St. John's College.

Category 1: Health and Hygiene (Lay Films) Golden Reel Award: Horizons of Hope, entered and sponsored by Alfred L. Sloan Foundation; produced by John Sutherland Productions; distributed by Movies, U.S.A.

Recognition of Merit Certificates to: Iohnuv's New It orld, entered and produced by Films for Public Service: sponsored and distributed by National Society for the Prevention of Blindness, Mrs. Dobson's Miracle, entered and dis-

tributed by the Eye Bank for Sight Restoration, line,: produced by Times Square Productions, line,: Three to Make Ready, entered and distributed by Institute for the Crippled and Disabled: produced by Campus Film Productions. The Valiant Heart, entered and distributed by American Heart Association; produced by MPO Productions, Inc.

#### Category 5: History and Biography

Golden Reel Award: Saugus Ironworks Restoration, entered and produced by Filmfax Productions: sponsored by American Iron and Steel Institute and First Ironworks Association. Recognition of Merit Certificates to: Rosary of the Missions, entered by U. S. Information Agency: produced by Cascade Pictures of California, Inc. Distributed by United World Films.

#### Category 6: Human Relations

Golden Reel Award: And Now Miguel, entered and distributed by United World Films. Inc.: produced by Joseph Krumgold: sponsored by U. S. Information Agency.

Recognition of Merit Certificates to: Il ard Brought Up, entered and produced by Potomac Film Producers, Inc.: sponsored by Mississippi State Department of Public Welfare: distributed by Filmbuilders, Ltd. Three Steps to Start, entered and produced by International Film Foundation: sponsored by American Community Project, New York University.

#### Category 7: Industrial Processes

Golden Reel Award: Glass and You, entered by Corning Glass Works: produced by Paul Hance Productions, Inc.: distributed by Association Films.

Recognition of Merit Certificates to: Facts About Self-Opening Die Heads and Self-Collapsing Taps, entered and produced by The Jam Handy Organization, Inc.: distributed and sponsored by Geometric Tool Company, Productive Maintenance, entered, distributed and sponsored by the General Electric Company; produced by Wilding Picture Productions, Inc.

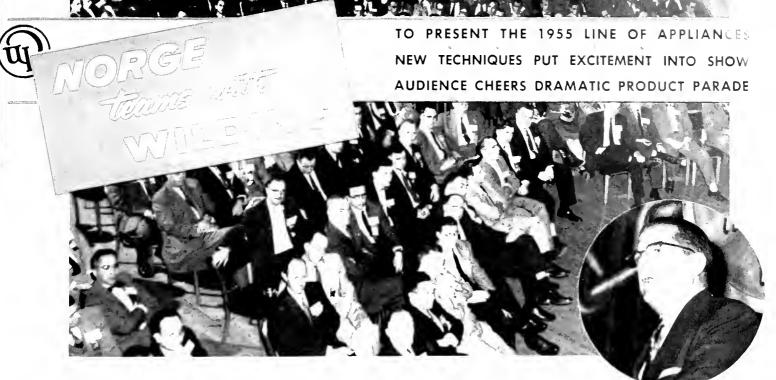
Category 10: Medical Sciences (Professional) Golden Reel Award: Fractures of the Femur About the Hip, entered, produced and distributed by Churchill-Weyler Film Productions.

Recognition of Merit Certificates to: Ether Inalgesis for Cardiac Surgery, entered, sponsored and distributed by E. R. Squibb & Sons; produced by Audio Productions, Inc. (Medical Div.) Hazards of Dental Radiography, entered by National Bureau of Standards; co-produced by National Bureau of Standards and American Dental Association, Lung Cancer—the Problem of Early Diagnosis, entered and produced by Audio Productions, Inc.; sponsored and distributed by American Cancer Society.

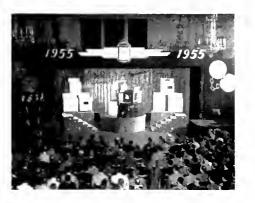
#### Category 12: Natural Resources

Golden Reel Award: The American Flamingo, entered, produced and distributed by Carlin Films, Inc.

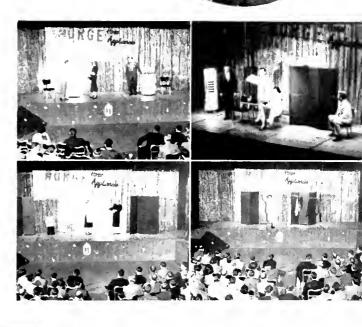
Recognition of Merit Certificates to: Clean B aters, entered, distributed and sponsored by General Electric Company; produced by Raphael G. Wolff Studios, Inc. Cloud Over Ohio, entered, sponsored and distributed by the Standard Oil + CONTINCED ON PAGE SIXTY-ONE)

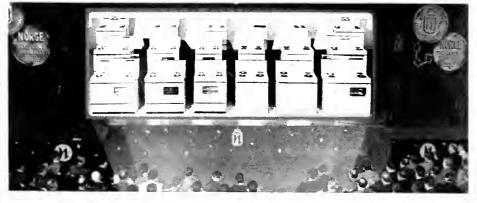


in 1½ hours seven lines of products including nearly 100 different units were presented on stage and film. Judd Sayre, Norge president, climaxed convention with fiery speech to 700 distributors and their salesmen.



Norge executives, professional actors, a singing quintet and a 14-piece orchestra kept the crowd tingling while product and advertising were brought to life on wide screen or on radar-controlled stages moving out into audience.





One of many innovations that brought cheers was a Wilding wide screen visual in which sparkling Norge units—there were 18 ranges in view at one time—were combined with ful color stills, motion pictures and spirited songs

Initial orders for the 1955 line were double last year's. Your new product deserves new ways of presenting it if salesmen are to come out of the show singing. When Wilding writes and produces a convention, selling enthusiasm mounts.

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#### BUSINESS SCREEN EDITORIAL

## You Didn't Win a Galden Reel? Why Kick? Wasn't It Great Fun?

THE ANNLY. AWARDS FEVER was again upon the land this Spring season and viewers who attended the first hig public event at New York's Waldorf Astoria in early April were treated to a bewildering array of 10mm sound motion pictures in some 25 categories, ranging from "Citizenship and Government" to "Cultural Value Shorts and Features." At this American Film Assembly hopeful entrants placed 329 individual titles for judgment.

#### Which is Better? Apples or Oranges?

Obviously there were some very fine pictures among the entries. By divine guidance and extreme fortitude plus a little luck, good pictures would be noticed. But others, just as good and perhaps even more useful in their special field, more resultful in achieving their purpose, were bound to be overlooked. For there was only one Golden Reel to a category, only 25 of the gilded mementos to be shared among 329 films. The losers could take consolation in the fact that no picture was a true match for the other, few had even similiar objectives or content. This was simply a difference of color v.s. black and white: of "story" interest v.s. technical content. Bt st-

NESS SCREEN observers found few judges real authorities in their respective categories. Obviously then no one could take their wins or losses too seriously.

Why does this kind of all-inclusive circustake place? The best answer was given by a Film Conneil of America (sponsoring organization) top executive:

#### This Helps Explain the Purpose

"It's good publicity for the entire 16mm film medium," he explained, "We're after a big national press for the nontheatrical film. The only way we can make a real impression is to show these people the tremendous scope of subject matter embraced by films these days."

Actually the American Film Assembly leaned to the field of "cultural relations." There was heavy emphasis in dinner speeches and at general sessions on topics like "The Role of Sixteen Millimeter Film in American Society" and "The Role of Sixteen Millimeter Film in International Inderstanding."

#### Schools Send Largest Representation

Total attendance at the Assembly was estimated at 2.000 persons, a large number of whom were school and film people from nearby areas and metropolitan New York. With 329 prints tied up since January of this year, the best, if not the fairest, question of the whole affair was the one asked by a professional film distributor:

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All of which leads to another form of direction: West of 5th Avenue on 46th Street in New York to Precision. That's the right direction for you wherever you are and whatever your film processing problem.



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#### PICTURE PARADE

FUNCTIONAL FILMS IN THE NEWS

### Location Know-How Evinced in "Every Thousand for Sofety"

★ Among filming technique studies conducted during the Society of Motion Picture and Television Engineers convention, held April 18-22 at the Drake Hotel, Chicago, will be a discussion of the 10mm soundcolor motion picture. Every Thousand for Safety.

This film dramatizes many safety factors involved in automobile maintenance. It was shot entirely on location with direct recording. It has been chosen for screening at the SMPTE convention as an outstanding example of how the hazards of direct recording on location can be conquered in a variety of interior and exterior situations.

Sponsored by Sinclair Refining Company. Every Thousaud for Safety was produced by Atlas Film Corporation. Oak Park. Ill. Lou Marlowe directed an original screenplay by Hal Secor. Atlas staff scripter. Photography was by Harry Peterson and Ralph Saunders was recording engineer. Lou Wilder served as assistant director.

This same team collaborated on the Sinclair Refining Company's award-winning 500,000 to 1, a color documentary of man's endless battle with bugs. The film captured a Cleveland Film Festival "Oscar" in 1954.

Heading the cast of Every Thousand for Safety is Roland Morris of Hollywood. Supporting players are Richard S. Davies, Robin Short, Ingeborg King, Ahna DuBus and Mina Kolb.

#### Commercial Credit Films Help Train Auto Dealers' Salesmen

• The Commercial Credit Corporation is now using two new films designed for training of retail automobile salesmen.

The two color films, 26 min, each, feature, separately, cars of the

Chrysler and Ford lines. They are meant to assist in training automobile dealers and their salesmen in a more intensive use of time payment selling as a means of penetrating their available market potential.

Commercial Credit representatives are showing the films to automobile dealers throughout the country.

Robert Lawrence Productions, Inc. produced the films, through Van Sant. Dugdale Co., Inc., of Baltimore.

#### Nine-Version Six-Minute Film to Sell Nylon Tubeless Tires

• A six-minute color film has been produced in nine versions for the United States Rubber Company by Sound Masters, Inc., New York, The multi-version film is designed to promote the sponsor's new Nylon Tubeless U.S. Royal Master tire.

In the opening sequence each version features the cars of a different manufacturer. This makes it easy for different dealers to use the film with their own salesmen and ear buyers and results in an extensive overall presentation of the new tire in relation to many different makes of cars.

#### Film to Carry Progress Report to 14 Scott Paper Co. Plants

• For the past 11 years. Harrison Dunning, vice-president in charge of manufacturing at Scott Paper Company, has made a personal visit to each of the company's plants to make a progress report to Scott's growing team.

This year expansion had reached a point that spelled too much space to be covered by the report circuitride and too little time for Dunning's customary junket.

Bringing Scott's annual review and projected plans report to 14 plants across the nation this year will be *How We're Doing*, a 40-minute color and sound film recently completed by Louis W. Kellman Productions, Philadelphia.







#### PROUDLY SERVING THE INDUSTRIAL LEADERS OF THE NATION

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Pabst Brewing Company
Phillips Petroleum Co.
Protestant Radio Commission
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Show your salesman how they can turn this desire into increased sales.

Show them with:

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## Problems and Techniques for 16mm Production Are Program Features at SMPTE Meeting in Chicago

★ Problems and cost-cautious techniques involved in planning, producing and distributing 16mm non-theatrical pictures will cross the authoritative spotlight April 13-22 when members of the Society of Motion Picture and Television Engineers meet in the Drake Hotel, Chicago, for their 77th Semi-annual Convention, More than a dozen papers for educational and industrial producers, particularly those of minor facility, have been arranged by the Nontheatrical Subcommittee for presentation at this meeting.

Among session subjects scheduled are: "Dollars and Cents of Business Films": small studio industrial film production methods; two-camera industrial film productions: practical elements of 16mm motion picture sound recording.

#### A Wide Range of Subjects

At other sessions experts will discuss film distribution methods; special editing techniques: indexing stock shots; new 16mm tv magnetic optical sound projection for the limited budget; use of 16mm in CinemaScope production; nature film shooting.

Also under the critical glare will be such topics as set construction techniques for small producers; filming educational ty series; andience reaction measurements using infrared motion picture photography; animation and copy stand problems as related to the small producer. New developments in high speed photography, magnetic recording and color use in films and ty will be examined. Vista-Vision and progress in screen brightness will be evaluated.

#### On Set Construction Technique

Aiding those engaged in the production of commercial and educational motion pictures who do not have access to the know-how and extensive fabricating facilities available on major studio lots for the creation of sets, props and special effects, Herbert Meyer of the Motion Picture Research Council in Hollywood will discuss "Selected Set Construction Techniques,"

In a paper entitled "16mm Away From Hollywood," Rudy Swanson of Swanson Productions, Appleton, Wisconsin will explain how the smaller producer can skillfully take advantage of outstanding advances in 16mm equipment and techniques to become a "do-it-yourself" expert in his field.

#### 16mm Cinemascape Prablems

Production problems involved in filming 16mm CinemaScope for industrial and educational use will be covered in a paper by Jerry Fairbanks of Jerry Fairbanks Productions. Hollywood, Reid H. Ray of Reid H. Ray Film Industries. St. Paul, will discuss techniques used in filming 39 half-hour educational-type television shows. Ray's paper outlines studio set design, preproduction conferences, lighting, camera procedures, props and special effects peculiar to these films.

The problem of distribution will be discussed by Herbert E. Farmer of the Department of Cinema. University of Southern California. Farmer's paper reviews the history of film distribution, analyzes the channels and procedures used today by film distribution agencies. It surveys representative distributors, libraries and user groups that correlate the business and fiscal policies under which their subjects are acquired and circulated.

#### Percy Address Keynates Lunchean

Lewis H. Humphrey of the Moody Institute of Science, Los Angeles, will explain the Institute's system of classifying and cataloging an extensive film library, so that materials will be readily available with a minimum effort.

An address by Charles H. Percy, president of Bell & Howell Company, Chicago, will keynote the convention at the opening "get-together luncheon" on Monday, April 13.

# HOW IS THE MANAGEMENT UNDER YOU?



How well are your policies and arders carried out by your subordinates?

The answer to that question depends upon how well your supervisors represent management to your employees.

Make sure that the management under you is what you want it to be. Show your supervisors how to represent management with:

## "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"

part of an autstanding sound slide pragram SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INDUCTION AND JOB INSTRUCTION"
- "HANDLING GRIEVANCES"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"
- "INTERPRETING COMPANY POLICIES"

You may obtain a preview without obligation.

Write Dept. S for details.

## Rocket Pictures

6108 SANTA MONICA BLVD. HOLLYWOOD 38, CALIFORNIA



TELEVISION SPECIALTY CO., Inc. 350 W. 31 St., N. Y. 1,
"The Central Source for All of Your Motion Picture Reeds"



Plays All Records — 3 Speeds — 331/3 — 45 — 78 rpm

For Use With All Viewlex Projectors 150 to 500 Watts.

Sound System Or Projector May Be Used Independently.

Brilliant pictures and clear "bell-tone" sound in one compact economical unit that has delighted every educator and sales-manager who has ever heard it.

Two permanent needles • Separate tone and volume controls • Uses filmstrip, slide, or

combination slide and filmstrip Viewlex projectors • "Light Multiplier" optical system — 2", 3", 5", 7", 9", 11" lenses available without change of condenser system. Priced from \$124.25 up.

Write Dept. 234 for literature.

Viewlex

All VIEWLEX projectors are guaranteed for a lifetime!

35-01 QUEENS BOULEVARD, LONG ISLAND CITY 1, N. Y.



#### J. Arthur Rank Group Sets Screen Ad Service in Canada

**★** Screen advertising will come to Canadian motion picture theatres next fall through the efforts of a special production-distribution organization set up by the J. Arthur Rank Group.

The announcement of the formation of J. Arthur Rank Screen Advertising Services of Canada Limited made by Leonard W. Brockington. head of the JARO interests in Canada and president of the new company, emphasizes that production will be "maintained at a high level. hitherto unknown for advertising films in this country.

#### All Films in Eastman Calar

Production resources of the J. Arthur Rank Organization in the United Kingdom and elsewhere, are at the disposal of the new Canadian company. All films will be shot in 35mm Eastman color. Advertisers using the new medium will receive "certificates of exhibition," backed by a detailed system of checking in theatres and accurate data on attendance figures, it was said.

John D. Ralph, widely experienced in films, advertising and business administration, has returned to Canada from London to become vice-president, Robert Wallace and Neil Sneyd have been named joint general managers. They formerly operated Publicity Film Distributors Ltd., in Toronto which has been absorbed in the new company. The Toronto firm of John Belknap Limited also is associated with the undertaking.

#### Magazine Farmat Is Planned

"The first of our new productions will be a magazine-type of film series, scheduled for regular release, called Tips." Mr. Ralph disclosed. This style of film has been most successful in other territories. We estimate that the audience for each issue will total more than two million moviegoers. Three advertisers will be featured in each edition." he added.

A well-known film personality will head the Tips cast with Canadian actors in support, In connection with theatre presentations of the series. a prize contest will be staged to stimulate audience interest. While the initial advertising films in this new style are bing prepared, arrangements will be made to provide advertisers with screen time for one and two-minute films of suitable types. Lists of theatre outlets and other information will be available

Mr. Ralph previously has been associated with Cockfield Brown & Co., Montreal and with Bell Tele-

JUdson 6-0360

phone Company. He has served as production secretary and distribution director of the National Film Board

Robert Wallace's background includes publicity management for the J. Arthur Rank Organization and Universal International Pictures of America. Inc. He organized film advertising distribution in Western Canada for Audio Pictures and became general sales manager of that company, In 1954 he became cofounder with Neil Sneyd of Publicity Film Distributors Limited. Snevd previously was associated with J. Walter Thompson Company, Ltd., and with James Fisher Co., Ltd.

John Belknap, president of John Belknap Limited, formed in 1952 to provide an independent creative advertising and consulting service, previously spent some 17 years with Cockfield Brown & Co., Ltd., as account executive and in creative

#### Faulkes Is Canadian Director of National Audia-Visual Assn.

 W. H. Faulkes, head of Associated Visual Service. Ltd., Vancouer 9. B.C., has been elected Canadian regional director of the National Audio-Visual Association, following the resignation of Marvin Melvuk of Winnipeg. Manitoba. Faulkes was elected by mail vote of the NAVA board of directors.

#### MOTION PICTURE PRODUCER-DIRECTOR Available Saan

Reserve Officer serving on active duty as a Project Supervisor at the U.S. Naval Photographic Center at the present time. Korean tour of obligated duty completed.

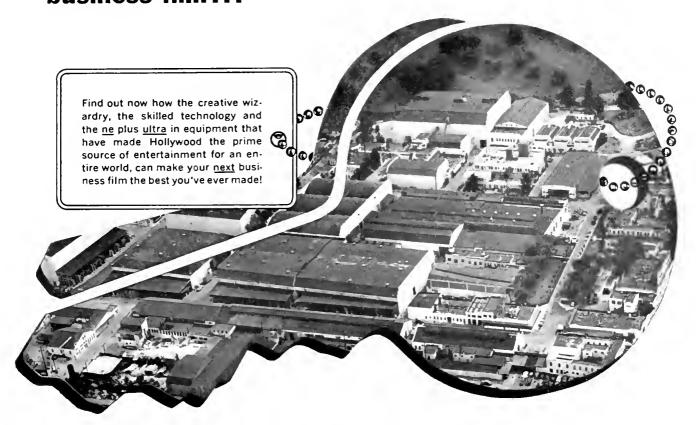
Ten years civilian and military experience in contracting. production, script, directing, editing, scoring and recording of industrial, sales training. educational, television and nontheatrical motion pictures.

As a representative of the Navy and industrial firms. I have worked with many of the outstanding motion picture producers on the East Coast. With broad past experience in directing high-quality productions at reasonable budgets for industry, it is my desire to work as a motion picture specialist in industry.

Available at any time prior to July, 1955 for personal

Write Bax 55-3C **BUSINESS SCREEN** 7064 Sheridon Raad, Chicago 26

## For your next business film...



## The keys of a city devoted entirely to picture-making!

DID YOU KNOW that now you can put all the picture-making know-how of forty years experience plus the complete facilities of a major Hollywood studio into your next business film at a surprising low cost?

Get the full facts today on how United World can make your film at fabulous Universal City, the unique city devoted entirely to motion pictures. No matter what kind of a film you are planning . . . Sales Training. Promotional. Public Relations or Television Commercial . . . you'll be amazed and pleased when our expert consultants show you how to make a better business film . . . at a lower proportionate cost!

For full particulars and free consultation call, write, or phone TODAY

Business Films Department
United World Films, Inc.
1445 Park Avenue, New York 29, N. Y.

## UNITED WORLD FILMS, INC.

(a wholly-owned subsidiary of Universal Pictures Co., Inc.)



To make your meeting more professional

## RENT

OR BUY

Port-a-Stage

FOR LESS THAN YOU THINK ... AND



1802 W. Columbia Ave. . Chicago 26, III.







Press luncheon hasts at release of theatre od study were these officials of Association of Matian Picture Theatre Screen Adv. Companies: (l. to r.) W. H. Hendren, Jr., United Film Service Ca.; Corl J. Mabry, Motion Picture Adv. Service Co.; Don Alexander, Jr., Alexander Film Co.; researcher Albert E. Sindlinger; Claude F. Lee, Motion Picture Adv. Service Co.; Ted Cauger, A. V. Cauger; R. Jeffries, Reid Ray Film Ind.; K. Clarke, Alexander Film.

## A Look into Screen Advertising

FIRST COMPREHENSIVE STUDY OF POTENT MEDIUM COMPLETED BY SINDLINGER & CO.

A STUDY RECENTLY RELEASED by the Association of Theatre Screen Advertising Companies shows that only 11.7% of moviegoers do not see screen advertising during the year. The study also turned up an interesting finding in that television viewers, pre-conditioned to visual advertising on their small TV screens at home, had a higher recall of the advertising sponsors and products than non-television owners.

This evaluation of the medium is contained in the first comprehensive study of theatre screen advertising which has been completed by Sindlinger & Co. for the Association of Theatre Screen Advertising Companies, composed of the following firms:

Alexander Film Company of Colorado Springs.

#### Mavie Attendance and Television

★ An item in TIME this month had this to say:

"In Buffalo, Researcher Albert Sindlinger rubbed salt in Hollywood's wounds by announcing that every 2% increase of TV ownership in a community causes a 1% drop in receipts at the local movie theatres."

Where Time flubbed its dub was in missing the most important part of what Mr. Sindlinger had to say. The 1% movie decrease for 2% TV increase statistic was the Sindlinger Company's report to clients of 1949. But in further studies, in 1951 and 1953. Sindlinger surveys showed that local movie attendance would begin to increase at the point where local set ownership reached 68% saturation. And, in fact, this has been borne out in city after city. In April, 1951, when national TV ownership saturation reached 68%, total national attendance at motion picture theatres began to increase for the first time in nine years. And during 1954, as TV-set saturation constantly increased, theatre attendance increased as well,

The point is, as Mr. Sindlinger has shown in 31 test cities, the more TV sets in 63% and up saturated areas, the more moviegoers there are in those areas.

Colorado: A. V. Cauger Service, Inc., of Independence, Mo.: Motion Picture Advertising Service Co., Inc., of New Orleans, La.: Reid H. Ray Film Industries of St. Paul, Minn.: United Film Service, Inc., of Kansas City, Mo.

The Sindlinger study covers the circulation, knowledge and impact of Theatre Screen Advertising in five U.S. cities as well as the characteristics of the audiences. The cities selected had varying degrees of per capita movie expenditures, television ownership, number and types of theatres.

#### Recorded Depth Interview Technique Used

Sindlinger & Co. uses a recorded depth interviewing technique in its studies for qualitative evaluation of attention, opinion and behavior. This system also insures that interviewers remain objective. Responses are not prompted by "leading questions" common in non-recorded interview techniques. The extent of the interview material in this study is such that to listen to all of it would take one man 65 days of continuous listening.

Findings of the study have been released in the form of a 61 page condensation of the basic report which was in two volumes of 274 pages.

Some of the interesting findings which the (CONTINUED ON THE FOLLOWING PAGE 28)



EAST CHICAGO AVE.

CHICAGO 11, ILL.

SUperior 7-8657

## SALES · SERVICE · RENTALS



THE WORLD'S MOST COMPLETE ASSORTMENT OF PHOTOGRAPHIC EQUIPMENT FOR

# T. V. and Motion Picture Studios

#### MICROPHONE BOOMS

FOR ALL PURPOSES SMALL, MEDIUM, LARGE







Robot Automatic Splicer No heat required. Assures exceptionally strong positive splice Simple aperation. Portable.



#### **PRECISION** SOUND READER (16-35 COMBINATION)

Simple threading Polished Stabilizer drum with needle bearings. Surface cannot damage film. Precision ground shafts, Dimensions— $6 \times 6 \times 7^3 / 5$ , AMPLIFIER. 117 volt, 60 cvcle, AC. Power autout 4 woths Heavy duty Alnico V. Speaker, Safety fused.

#### AURICON **CAMERAS**

matian pictures.

Illustrated: Cinevaice with 3lens turret, Zaam Finder and 400 ft. magazine.



#### LIGHTWEIGHT ALUMINUM SHOULDER BRACES



\*9.5mm Lenses in 16mm C mount. 18.5mm (extreme wide angle-flat field) Lenses avoilable in mounts for all 35mm Motion Picture Cameras. \*PHOTO RESEARCH Color Temperature Meters. \*Electric Footoge Timers. \*Neumade and Hollywood Film Company cutting room equipment. \*Griswald & B.&H. Hot Splicers. \*DOLLIES \*Bardwell-McAllister, Male Richardson, Century and Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras

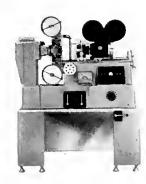




**OPTICAL PRINTER** 

New all-purpose unit for special effects

Every type of projection printing . . . blow-ups or reductions, skip framing, push-offs, traveling mats (hard and soft) and all other optical effects ... with unexcelled brilliance and clarityin black and white or color



 means animation equipment specialists. Our entire research, design and production are devoted exclusively to animation equipment, including registration devices, pegs and punches. Quick delivery of all equipment.

Send today for costs and brochure

Coming Soon

The OXBERRY 35-16 mm.

Combination Process Camera

MODEL ILLUSTRATED Height 11'6" . Width 5' . Depth 6'4"

Brow to: The ANIMATION EQUIPMENT Corp. 38 Hudson St., Dept. Bs. 1, New Rochelle, New York

#### SCREEN AD ANALYSIS:

(CONTINUED FROM PAGE 26)

Sindlinger study turned up are:

I+ The 13 week average cumulative audience (i.e. possible exposures to screen advertising) was 75.7% of the total movie potential. 88.3% in 52 weeks.

2) Duplicate audience exposure to the medium was high. At the end



... presenting new facts on screen ads was Albert E. Sindlinger.

of 52 weeks, 10.6% of the average cumulative audience would be exposed once: 17.3% two to five times: 17.4% six to thirteen times; and 42.9% would be exposed over thirteen times.

In a year, only 11.7% of the total movie potential would not be exposed.

- 3) Recall averaged 73% of those who remembered seeing theatre screen advertising on their last visit to a theatre.
- 4) Recall was almost in direct proportion to the length of time since last exposed.
- 5+ The 15-24 year old group had the highest recall based on the total in the group.
- 6) Based on those that remembered seeing theatre screen advertising, the 25-34 year old group had the highest recall.
- 7) Females had a slightly higher (CONCLUDED ON PAGE 30)



ing Equipment in U.S. — in one catalog! Comcatalog! Com-plete, up-to-the-minute, accurate information... Descriptive Data Illustrations Specs • Prices Write NOW to



Mr. McWayne (right) "talking shop" with John 8. Phy. Du Pon Technical Representative. John Keeps on up to date on the latest developments... his advice and quick service have helped us many a time."

Another fast, comfortable trip via United—McWayne, (extreme left) grinding out publicity footage on 931A. "We've faund its exceptional latitude meets on anyously wide range of lighting conditions."

# "With Du Pont 931A, we can handle the toughest jobs-expected or not"

### Reports James E. McWayne, Supervisor, United Air Lines' Photo Laboratory, Chicago, Illinois

"In shooting TV newsreel footage and publicity jobs, we often run into fickle lighting and weather. Then, everything depends on the film. It has to deliver—even when there's no chance for retakes. That's why we use Du Pont 931A for all black-and-white work. It enables us to handle the toughest jobs—expected or not.

"Like that one last winter, when a VIP was due in on the 7 P.M. flight. Pitch dark... so we set up a battery of photofloods to cover the story. The flight was on time and all went well until our celebrity appeared in the doorway. Then—a fuse blew! Out went the floods, leaving us only three 500-watt bulbs—and they were 90 feet away!

"Really tough... but there was nothing to do but keep shooting. I opened the lens to F. 1.4, slowed down from 24 to 16 frames and completed the

'take.' In rushing the film to WGN-TV for processing and presentation, I warned 'em that it was underexposed: 'Better overdevelop it!' Certainly felt good when they phoned back and said it was perfect, completely usable. Seemed almost impossible.

"That's why, when conditions are tough, we leave it up to the film. If 931A can't handle the job, we know it can't be handled!"

So test Du Pont 931A Rapid Reversal Pan on your next assignment. Check its speed. Note how its rugged emulsion resists reticulation and staining. And how fine grain, long tonal range and sharp gradation combine to produce clean-cut pictures and

crystal-clear sound. For the complete story, contact your Du Pont Technical Representative or nearest district office listed below. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Montreal.

#### **District Offices**

ATLANTA 5, GA.

80STON 10, MASS.
CHICAGO 18, ILL.
CLEYELAND 14, O.
DALLAS 7, TEXAS
LOS ANGELES 38, CALIF.

7051 Santa Monica Blvd.
NEW YORK 11, N. Y. 248 West 18th Street
PHILADELPHIA 2, PA. 225 South 15th Street



BETTER THINGS FOR BETTER LIVING ... THROUGH CHEMISTRY

## SPECIFY DU PONT MOTION PICTURE FILM

Manufacturers and Distributors of: **Bloop Punches** Cans, Film Strip **Editing Tables** Film Bins Film Racks Flanges **Film Editing Gloves** Leader Stock, 16 & 35 mm **Measuring Machines** Plastic Cores, 16 & 35 mm Reels, 16 & 35 mm Reels, Non-Magnetic **Split Reels** Rewinds Sound Readers Splicers **Storage Cabinets** Vault Cans Scotch Tape Cloth Tape Sound Recording Tapes



HO-23284 HO 4-7191

precision film editing equipment

956 NO. SEWARD ST. HOLLYWOOD 38, CALIF.

#### SCREEN AD ANALYSIS:

(CONTINUED FROM PAGE 28) recall of theatre section advertising than did the males.

8) Television owners had a higher recall of theatre screen advertising sponsors and products than non-television owners.

 Television with its commercials has apparently enhanced the impact value of theatre screen advertising.

The Sindlinger study is based upon 6.651 interviews made in five (5) selected cities; Bonham, Texas; Belleville, Kansas; Bucyrus, Ohio; Waterville, Maine, and Fayetteville, North Carolina. The five (5) cities were selected to geographically represent a different type of community, area, population and theatre operation.

#### Interview Technique Is Noted

Recorded interviews run from 40 to 90 minutes and cover a variety of subjects on entertainment and advertising exposure, so that no respondent knows exactly about what he is being interviewed. Recorded interviews are made among individuals of all ages, representing a random cross-section.

The Sindlinger recording not only covered the impact of screen advertising in the five (5) test cities but also included basic movie going motivations.

The scope of the study is best understood by the fact that interviewing was conducted among members of every other household in Bonham and Belleville, among members of every third household in Bucyrus, every sixth in Waterville, and every ninth in Fayetteville.

#### Chesopeake Eornings Top Million Mark for '54 in Annual Report

★ Chesapeake Industries, Inc., of which Pathe Laboratories, Inc. is a major subsidiary, announced last month that the corporation earned \$1,001,486 in 1954. In the five years of 1949 through 1954. Chesapeake's total assets rose from \$16,300,000 to \$26,600,000. Common stockholders' equity in the company increased during that time from a deficit of \$2,000,000 to a surplus figure of \$3,600,000.

Other Chesapeake subsidiaries include: Colonial Trust Company; National Transitads, Inc.: Chesapeake Printing Corporation, and Television Center, Inc., all of New York City; The V. D. Anderson Co., of Cleveland; Virginia Metal Products, Inc., of Orange, Va.: Allen D. Cardwell Electronics Productions Corporation, of Plainville, Comm. and Intercoast Petroleum Company, Inc., of Midland, Texas.





picture of a man making a wise decision

PLaza 3-3280 New York, N.Y.

# RARE OPPORTUNITY

to buy 16mm and 35mm

# FILM LABORATORY

## **EQUIPMENT**

## at far below cost!

- Processors
- Printers
- Printing Control Meters
- Light Changers
- Film Racks, Rewind Tables, Reels, etc.
- Projectors
- Splicing Machines
- Edge Numbering Machines
- Film Perforators
- Film Splitting Machines
- Negative Cleaning Machines
- Editing Tables
- Film Storage Cabinets
- Sensitometers
- Spectrophotometers
- Electrometers

- Densitometers
- Colorimeters
- Chemical Mixing and Storage Eqpt.
- Water Filters, Softeners, Tanks, etc.
- Refrigeration Eqpt.
- Compressors
- 16mm and 35mm Cameras
- Tripods, Heads, Lenses, Magazines etc.
- Office Eqpt.

. . . plus much other equipment. Send coupon below for complete descriptive catalog and prices of all items.

## **MUST BE SOLD IMMEDIATELY!**

SEND FOR COMPLETE CATALOG

COLOR CORP. OF AMERICA

2800 W. Olive Ave., Burbank, Calif. Phone: Victoria 9-1126

	(0	Coupon)		
Color Corpore 2800 W. Olive			lif.	
Please send equipment.	complete	catalog	of film	laborator
Name				
Firm				
Address				
City		Zane	State	e



Your demonstrator can make quick work—light work—of a "road show" if he's equipped with one of RCA's professional arc projectors (10 or 30 amps). It assures big impressive pictures of exceptional brilliance, with a 25-watt amplifier especially designed for 16 mm reproduction of speech and music at high level. Adequate for permanent installation in large auditoriums, or for

outdoor audiences, using screens up to 20 ft. in width. You can show a full two-hour picture without changing reels or carbons. Either model, with all accessories, is contained in 5 easy-to-carry cases—ready to be set up or taken down in that many minutes . . . get the most from your 16 mm films . . . reach large audiences with this outstanding projector.





Audio-Visual Product

## RADIO CORPORATION of AMERICA

Engineering Products Divisian, Camden, N.J. In Canada: RCA VICTOR Campany Limited, Montreal For further information on the Porto-Arc and the complete RCA line of 16 mm projectors, mail coupon today.

Radio Corporation Dept. OC-25, Build	ing 15-1, Camden, New Jersey
Please send me com	plete information on the RCA line of
400 and Porto-A	rc 16 mm Projectors.
RCA Industrial Se	ound Systems.
NAME	TITLE
ADDRESS	



#### for cleaner, briahter screenings

#### ... Get precision-tested Sylvania projection lamps

Now you can get better results—cleaner, brighter pictures—at every showing with precision-tested Sylvania projection lamps. Sylvania projection lamps are required to be completely free of defects and distortion-to give you top picture fidelity. Order a supply for every projector—for top-quality showings now—for dependable spares when you need them,

#### ... Get this handy 3-in-1 kit Free with every lamp you buy

This handy kit helps keep projectors at their peak. Includes two screw-driver bits and camel's-hair brush. Ask your dealer about this Sylvania offer.

SYLVANIA ELECTRIC PRODUCTS, INC. 1740 Broadway, New York 19, N. Y. In Canada: Sylvania Electric (Canada) Ltd. University Tower Bldg., St. Catherine St., Montreal, P.Q.



#### Keep your eye on SYLVANIA



Lighting · Rodio · Electronics · Television · Atomic Energy



### The OLDEST 16mm Film Laboratory is now first with the NEWEST!

Hollywood Film offers the newest facilities in the 16mm field, with advanced methods and special equipment that enable us to offer quality and service unequalled anywhere. Included among our new editing services are zero cuts and variable length dissolves from 12 to 96 frames to provide perfect fodes and dissolves, without cutting the original scene.

#### **COMPLETE 16mm** Laboratory Service ...

- · Reduction and Contact Printing
- Negative Developing and Reversal Processing
- Release Prints in Color or Black-and-White
- Kadachrame Duplicating
- · Shipping & Receiving Service
- Free Projection Service
- Free Editing Rooms and Storage Voults

The Oldest and Most

Experienced 16mm Film Laboratory

HOLLYWOOD FILM ENTERPRISES, INC. 6060 SUNSET BOULEVARD HOLLYWOOD 28, CALIFORNIA

#### 27 Winners of National Safety Film Awards Announced by Committee on Films for Safety

HONOR PLAQUES GO TO 10 MOTION PICTURES & SLIDEFILMS

Winners of the 1955 competition for safety films, including motion pictures and slidefilms produced or released in 1954, were announced to Business Screen after presstime on this issue. As a special advance news feature to our readers, we are privileged to give you the following selections of the authoritative National Committee on Films for Safety:

Co-winner of the top award plaque in the field of Occupational Safety Motion Pictures was Breathe and Live. an 18-minute color film produced for the Dept. of the Navy by Byron, Inc.

The other Occupational plaque winner was It's In the Cards, sponsored by the Abitibi Power & Paper Co. of Canada and produced by Crawley Films, Ltd.

Award of Merit certificates in this class were given All Out for Safety, a National Safety Council production by Sarra. Inc.: Challenge for Tomorrow, a Santa Fe Railway film produced by Harold Kite: and The Boys Do the Talking, a State of Washington, Dept. of Safety film produced by Charles

Sentries of the Sea Lanes, sponsored and produced by the L. S. Coast Guard and Shooting the Safe If a), sponsored by the Geophysical Corp. and co-produced by Telepix Corp, were other certificate awards.

Liberty Mutual Fire Insurance Co. won Awards of Merit for two sound slidefilms, Don't Gamble With Fire and We Who Work in Hospitals, The other Award of Merit for sound slidefilms in the Occupational group went to Heads You Win, sponsored by Zurich-American Ins. Co. and produced by Paragon Pictures.

#### Traffic and Transportation Awards

Three outstanding motion pictures shared the coveted plaque awards in the field of Traffic & Transportation Films, The Perfect Crime, sponsored by the Caterpillar Tractor Co. and produced by the Calvin Company: One Little Indian, sponsored by the National Film Board of Canada and produced by Tom Daly: and One Way Left, sponsured by the American Association of Motor Vehicle Administrators won these three top awards.

The top honor plaque for sound slidefilms in this group went to Face to Face, sponsored by ZurichAmerican Ins. Co. and produced by Paragon Pictures.

Awards of Merit were given Enevelopaedia Britannica Films for A Monkey Tale, 16mm children's film; and to You and Your Shadow, a sound slidefilm sponsored by the Carnation Co. and produced by Ben Rinaldo.

#### Awards in General Graup

There were two top awards in the General Safety films group. Before They Happen, sponsored by the National Board of Fire Underwriters and produced by Audio Productions, Inc. was the first of these plaque winners. The other went to Hooray for Homer, sponsored by the Baltimore & Ohio Railroad and produced by United Productions of America.

Certificates of merit awards in this General group went to Anyone at 111, sponsored and produced by Encyclopaedia Britannica Films and to Too Young to Burn, sponsored by the Federation of Mutual Fire Insurance Companies and produced by Sid Davis Productions.

#### Home and Theatrical Awards

The plaque award in the field of Home Safety went to Mrs. Hazard's House, produced by King Horton Productions for the Prudential Insurance Company of Vmerica.

The final plaque award of this year was made to Sufe at Home, a 35mm theatrical short subject produced by Metro-Goldwyn Wayer Studios.

#### WANTED A STRONG FLEXIBLE GENERAL EXECUTIVE

With knowledge of production. sales and finance. Emphasis on finance and financial controls. Man with diversified experience who can come to carry overall responsibilities in seven million volume fast-stepping organization made up largely of writers, artists and specialized technicians. Understanding of sales promotion and public relations desirable. Age 30 to 45. Submit resume stating age, details of academic and accounting education, past experience and recent earnings. Midwest location.

> Write Box 55-3A **BUSINESS SCREEN** 7064 Sheridan Road Chicaga 26

AUDIO PRODUCTIONS, INC. Producers of sound motion pictures.

FILM CENTER BUILDING - 630 NINTH AVENUE, NEW YORK 36 N Y - TELEPHONE PLAZA 7-0760

Mr. O. H. Coelln, Jr. Business Screen Magazine 7064 Sheridan Road Chicago 26, Illinois

Personal - but not Confidential.

Dear Ott Coelln:

I wonder if you know Sheldon Nemeyer.

Sheldon has been a Producer-Director of films for the Navy Department for some years, handling productions and relations with many producing organizations including ours. He has also operated his own motion picture company. He knows the picture business from both the buying and selling ends, as well as creative and production.

But even if you know the facts recited in the above paragraph you don't know Sheldon Nemeyer.

You must also know that he believes motion pictures are vehicles - - and each vehicle should be designed creatively and built specifically to do the job intended at a profit to the sponsor. (He wouldn't sell you a Cadillac station wagon to deliver copies of BUSINESS SCREEN.) He also believes that motion pictures must be made good to make good.

All of which adds up to being the longest "commercial" I have ever included in an announcement of an addition to our staff:

Sheldon Nemeyer is our new Sales Manager.

We not only wish him our best, we plan to back him up with our best.

Regards.

Sincerely yours,

Frank At. Speidell

Frank K. Speidell/fw

P.S. Some of your readers may like to have Sheldon call on them. A letter, wire or phone call will get prompt action.

## MAKE 1955 YOUR BEST YEAR BOOST YOUR SALES WITH SELECTROSLIDE



WHEN you show your product so that a prospective customer says "I SEE WHAT YOU MEAN..." you've MADE A SALE. There's excitement in seeing — and SELECTROSTOP sells by sight. SELECTROSTOP sells by sight. SELECTROSTOP shows your customers your entire line, whether it's davenports or dynamos; carsor cupic dolls—in full color—full size—even in 3-dimension—with or without sound.

SELECTROSLIDE is fool-proof, precision built, runs without attention—without breakdown. One display ran continuously, without interruption for 621 days (THAT'S 7542 HOLRS, think of it) without a single major repair. The test stopped when the exhibit ended but SELECTROSLIDE was still going strong.

You get all the impact of movies AT A FRACTION OF THE COST. For illustrated literature and details, and rates for rental or purchase, write, phone or wire:

Established Since 1924 SPINDLER & SAUPPE

2201 Beverly Blvd. Phone: DUnkirk 9-1288 LOS ANGELES 54, Calif.

#### "EXPERTS IN LIGHTING"

that's what same of the mast important people in the business say about us.

## COMPLETE RENTAL EQUIPMENT FOR

- Motion Pictures
- Displays
- Television
- Conventions
- Special Events

We deliver anywhere in the United States One law cast includes installation and removal.

#### **FREE ESTIMATES**

WRITE FOR FREE CATALOG LISTING EQUIPMENT AND COMPLETE INFOR-MATION ON SERVICES.



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#### THE 16MM FILM GOES ABROAD

#### International Agreements Advance Freedom of Screen

A Resume by Wilbert H. Peorson, Attestation Officer United States Information Agency, Washington, D.C.

EVERY MOTION PICTURE and slidepart of that picture in the mind which to foreign audiences means the United States. The thousands of valuable educational, scientific and cultural motion pictures and slidehlms produced in this country constitute a particularly important resource for American public information abroad.

Producers and distributors who have encountered difficulties in exporting educational audio visual materials may wish to be reminded of some of the services and facilities available to help such films go abroad.

#### Certification Clears the Way

The U.S. Information Agency assists the movement abroad of eligible American visual and auditory materials, including motion pictures, slidefilms. (filmstrips). kinescopes. recordings, slides, models, maps and charts, by certification of their international educational character. Some 25 governments recognize the certiheates or find them helpful in determining the educational character of audio-visual materials, and are thus enabled to accord to materials covered by certificates certain privileges, including freedom from customs duties, sales taxes, and freedom from quantitative restrictions.

Of course, the certificates are not required for foreign distribution of educational audio-visual materials, and are issued solely to assist the circulation of materials qualified.

#### Agreement Effective in 1954

International standards for determining the eligibility of visual and anditory materials for certification are set forth in the Agreement for Facilitating the International Greulation of Visual and Auditory Materials of an Educational, Scientific and Cultural Character, which came into effect in August 1954 among the ratifying countries. The l'inted States is among the twenty-one countries which have signed the Agreement, but not among the eleven which thus far have raiffied it.

Article I of the Agreement states that visual and auditory materials shall be deemed to be of an educational, scientific and cultural character.

(a) when their primary purpose or effect is to instruct or inform through the development of a subject or aspect of a subject, or when their content is such as to maintain, increase or diffuse knowledge, and augment international understanding and good will:

(b) when the materials are repre-

sentative, authentic and accurate; and

(c) when the technical quality is such that it does not interfere with the use made of the material.

### Restrictions on These Themes The foregoing statement embodies

the principles upon which the U.S. Information Agency proceeds to assist the circulation abroad of American materials of an international educational character. The specific criteria which it uses are set forth in "Code of Policies and Administrative Procedure" The Federal Register, December 24, 1953. Under these criteria the Agency may not attest material if its primary purpose or effect is to entertain; to inform concerning current events (spot news); by special pleading to influence opinion, conviction or policy (religious, economic or political propaganda); to inculcate any dogma; to constitute a ritual or denominational service; to stimulate use of a patented process or product; to advertise a particular organization or individual or to raise lunds.

Thus far some 8500 certificates have been issued under the attestation program, which was begun in 1942 under the administration of the Department of State, in conformance with a policy to facilitate by every appropriate means the circulation abroad of qualified American visual and auditory materials.

#### Catalog Published by Agency

◆ The Agency also publishes a catalogue, United States Educational, Scientific and Cultival Motion Pictures and Filmstrips Statable and

#### Industrial Films May Be Eligible for Certification

• This clarifying definition was requested and received by Business Scales from the USIA as of April, 1955;

"Visual and auditory materials whose primary purpose (repeat primary purpose) or ellect is to instruct or inform through development of a subject or aspect of a subject and containing incidental advertiing material usually eligible for certification."

It is stressed, however, that purely advertising or promotional media are not elegible for certification.

Available for Use Abroad, which through the cooperation of some 354 producers of such materials and an Advisory Board of American audiovisual specialists, informs the foreign purchaser of the existance, availability, and suitability of a very large number of American films and film strips. The catalogue, which contains in its Second Edition and 1954 Supplement descriptions of some 6800 such films and filmstrips, is distributed abroad to ministers of education. audio-visual centers, and leading educational, scientific and cultural institutions and organizations interested in obtaining such materials.

#### The UNESCO Coupon Program

◆ Producers and distributors interested in improving the circulation abroad of American visual and auditory materials are making increasing use of UNESCO Coupons, which enable institutions and individuals in soft currency countries to buy films, filmstrips, and projection equipment from hard currency countries. More than a score of countries are now participating in this plan, under which some \$5,000,000 worth of coupons have been issued.

#### **Details on Customs Form 3311**

- ◆ II motion pictures, filmstrips or recordings valued not to exceed 8250 are sent abroad on temporary export, their return through American customs by mail may be facilitated by filling out Customs Form 3311 before shipment and following these foursteps:
- (1) Obtain Customs Form 3311 from the U. S. Customs Office in your area before you ship the film.
- (2) Fill out and execute the form, making the following statement in the remarks section:

"It is requested that all other forms required by section 10.1 of the regulations be waived. These films contain no obscene or immoral matter, nor any matter advocating or urging treason or insurrection against the United States or forcible resistance to any law of the United States, nor any threat to take the life of or inflict boddly harm upon any person in the United States.

(3) Alfax the form to the outside of the film can or container in an envelope marked "Documents for U. S. Customs." Tell the consigner to see to it that the form is still on the can when the film is returned.

The Customs Officer at the port of entry will remove the form when the film is returned, and find on it all the information he needs to enable him to admit the film duty-free.

More detailed information on the attestation and catalogue program, as well as reports relating to American participation in international film lestivals and exhibitions may be obtained by writing U. S. Information Agency, 1778 Pennsylvania Avenue N. W., Washington 25, D. C. (IMS COA-REV.)

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distribution. This can be an important extra channel of circulation for your film at a time of the year when other channels are at an ebb. You don't miss any other opportunities when your 16mm prints are on the summer roadshow circuits.

You can buy roadshow distribution alone or in combination with any of the other three channels of distribution through Modern—16mm non-theatrical, television, and theatrical. And like all Modern guaranteed distribution plans, your film is shown or you pay nothing—if your film doesn't play, you don't pay.

It your company or association is interested in the big American rural market of the Midwest, you should check with Modern now for the facts about roadshows. There's an opportunity here for you. Write or phone any of the division offices listed below.



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612 S. Flower Street, Los Angeles 17, Cal.

## The Film in European Productivity

#### HOW AUDIO-VISUAL MEDIA AND U.S. AID HELPED TO SPEED ECONOMIC RECOVERY ABROAD

THE VITAL MISSION to accomplish the economic phase of the recovery of a war-devastated Europe is now near completion. Over the past decade it has been a primary aim of the U.S. Government to lend physical and technical aid of every possible kind to strengthen the free nations of Western Europe and the Near East. In one key phase of that stirring and now apparently successful effort, training films and audio-visual techniques of American industry played a significant role in helping to vitalize European productivity.

This is a story of that memorable experience in audio-visual communication. It provides a tribute to the producers who created these films—to the sponsors whose materials may well have provided those vital sparks of incentive, of physical experience and of special skills that helped defeat the forces of Communism that lie waiting for prostrate victims.

#### A Vast Audio-Visual Laboratory

700 U.S. training films and all related forms of audio and visual communication were exported to Europe and accompanied by avuilization personnel. But Europe has now developed similar and permanent industrial and agricultural audio-visual operations. Last year. American assistance and financial aid gave way to the now self-sustaining activity of the European Productivity Agency and its international Visual Aids Section.

New patterns of international cooperation on training film production and utilization exchange are being carried out. This federation of skills is an admirable tribute to the audio-visual medium, It is also in the tempo of better understanding between friendly nations.

#### A Renewal of Our Foith

The present phase of productivity film operations is supported from the funds of the European nations involved. Their own films and prints of U.S. films considered suitable to their needs are being most carefully measured for value and performance against rigid economies they must practice. The skill and faith which they invest in these audio-

visual tools is most certainly an example to American industry itself.

The Editors of BUSINESS SCREEN are privileged to bring you direct reports from nine countries of Western Europe on the following pages of this issue. This Special Report has been in the making for over a year. The reports on the individual countries were prepared for us by members of the European Productivity Agency.

Note Growth of Libraries We are especially impressed by the steady growth of permanent audio-visual facilities and growing film libraries within these lands, It should be noted that long and arduous months of translation and adaptation followed the preliminary and very selective screenings of all available films by the individual countries involved.

These countries were hardly audio-visual novices. The United Kingdom, France, Germany, Sweden and others have long and fine traditions of documentary film production. But they also learned and adapted new lessons on training from American industry and have combined both experience and tools for greater overall strength in the productivity effort.

#### A Tribute to Our Collaborators

The original text and suggestion for this Special Report was presented to us by Mr. Orville Goldner, former head of training film production in the Navy and later in charge of visual aids during the MSA phase of the technical assistance program.

Since Mr. Goldner's return to the U.S., the editorial assignment was taken up by Howard Kresge, formerly of Washington State College where he directed the program of review and selection of the hundreds of U.S. training films that went into this program abroad.

#### Kresge Our Editorial Liaison

As an industrial training specialist now in Paris for the FOA but serving as liaison and consultant to the European Productivity Agency. Mr. Kresge has been Btsiness Screen's roving "editor-at-large" on this report.

Finally, we are indebted to Mr. W. E. Vogelsang, Chief of the Technical Aids Branch, Industrial Procurement Division of the Foreign Operations Administration and to Mr. Donald MacPhail, author of the background piece on the following page.

The demonstration which this productivity program has provided of the value of andio-visual communication is of lasting importance to every producer and user of these useful tools throughout the free world where they serve. —OHC

## The Meaning of Your Contribution to the European Technical Program

O. H. Coelln, Editor Business Screen Magazine

Dear Mr. Coelln:

I should like to take this opportunity to express through your publication our sincere appreciation to American industry and the industrial film specialists for their whole-hearted support of the European technical film program. Millions of European workers, supervisors, managers and vocational students have had an opportunity to see "America at work". Through the dramatic reality of the sound film, these people have had an opportunity to look over the shoulder of the American work force and learn the meaning of American productivity. Through the medium of the film, they have visited hundreds of American factories, farms, business establishments and research centers.

More than 700 film titles covering a wide range of industrial and agricultural subjects have been translated into the languages of the participating countries. These films have provided a base on which the countries are building an audio-visual program for industry and agriculture.

From the beginning, this program has been actively supported by the Organization for European Economic Cooperation. This organization has now developed within the European Productivity Agency a Visual Aids Section that is assuming the responsibility for the continued development of a technical film program to support the European productivity drive.

None of this would have been possible without the cooperation and generosity of American industry.

Sincerely yours,

Harold E. Stassen, *Director* Foreign Operations Administration

### Technical Films Met a Challenge

by Donald MacPhail, Director of the Productivity and Technical Assistance Division, USRO/FOA. Paris

Lyst January President Lisenhower, in his annual economic message to the Congress, predicted that 165 million Americans during 1955 would produce an estimated 390 billion dollars worth of goods and services. During the same period, 280 millions of Europeans west of the non curtain will produce approximately 250 billion dollars worth.

Dramatically, this comparison expresses the basic difference between the economies of the United States and those of Western Europe.

Explanations of this disparity are many and varied; the United States is tremendously rich in natural resources; it has broad internal markets; it has not suffered the internal damage and dislocation of two world wars.

All of these explanations are true –but they tell only part of the story.

#### A Difference in Productivity

Even before World War I, the dillerences in progress between the economies of America and Europe was becoming marked. The clue to the widening gap lies in the concept of "productivity."

Productivity means the ability to harness and utilize at optimum capacity, men, machines and materials. For illustrate: an American worker in a single hour produces on the average more than three times as much as his European counterpart. This, of course, is an average figure and includes all phases of economic activities. In Britain a worker produces approximately 70% of the work of an American, in France about a half, and in Italy perhaps a third.

While the Marshall Plan and the elloits of the Furopean countries to operating through the OEFC produced rapid rehabilitation and recovery in the immediate post-warveats, it became apparent about 1950 that Europe, if it were to keep pace with the expanding economy of the United States, faced an even greater challenge than increty bringing its economy up to pre-war levels or slightly above.

The ingent need was for higher

productivity, the better and more imaginative use of existing resources, so that the Europeans would have available more goods at lower prices.

It was for this reason that the U.S. culbarked on a cooperative program with the European nations to increase productivity and to improve the standard of living.

The job has been one of attitude changing. Restrictive, non-competitive ideas on the part of Furopean management and labor have been attacked.

#### Over 13,000 Visit U.S.

Under the program of productivity and technical exchange, more than 13,000 key European managers and trade unionists have visited the United States to observe American production techniques and American management practices. During the same period, approximately 1,000 American consultants, many of them key business leaders, have gone to Europe on technical missions to meet Europeans face-to-lace to discuss productivity problems and to share their "know-how" with their European counterparts. The results have been gratifying.

Today there is an awareness in Europe for the necessity of higher productivity. Productivity centers bringing together labor, management and government, now exist in most countries. A European productivity agency within the OEEC has been established in Paris to provide guidance and leadership to an intra-European movement. Institutes, seminars, conferences, literature and the press are spreading information on productivity techniques and enlightened attitudes toward the functions of labor and management in an expanding economy.

#### A Communications Challenge

The productivity concept thus presents one of the most challenging problems in communication. In meeting this challenge, technical films and other audio-visual media have played a major tole. Indeed, it may be said that the U.S., thanks to the cooperation and imagination of its

U.S. technical films
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to millions of Eurapean
managers, working
men, farmers and
consumers." American
technical films have
tald the true story
of productivity's meaning.

industrial film producers, is bringing to Europe daily a compelling message on U.S. productivity.

More than 6,000 U.S. hlms were screened; more than 1,400 of these were selected for review in Europe by cooperating committees of Europeans and Americans. As a result of this process today more than 30,000 prints of technical motion pictures and 50,000 prints of correlated film strips are in daily use through well-stocked and well-operated film libraries.

#### Your Films Talk to Millions

While hundreds of leading American industrialists and technical film producers have never come to Europe themselves as direct and personal ambassadors for higher productivity, it may be said that they are talking each year to millions of European managers, working men, farmers and consumers. The cooperation between American producers of industrial technical films, the various governments, and thousands of productivity specialists, has been one of the most gratifying aspects of the entire productivity program.

It is estimated that more than 15 nullion Furopeans in all walks of life, ranging from larmers in small hill-top villages to top flight executives in government and industry,

are learning about American productivity through the effective use of the technical film. American technical films have told more dramatically than words the true story of productivity and what it means to Europe.

#### Europe Is on the Job

Even more important, Europeans themselves, working through their own agency, the European Productivity Agency, are continuing this work. Central screening facilities have been established in Paris to continue the review of new technical hlms produced in both Europe and in the United States. Where necessary new technical films are being produced by the EPA to fill existing gaps in the European technical film libraries. I wenty-seven carefully selected film subjects are already being produced on a cooperative basis.

A most encouraging sign is that Europe is now offering reverse technical assistance in the audio-visual field. The European Productivity Agency has begun to supply the United States with information on all European productivity films, and there is every prospect that the original one-way flow will in the near future develop into a steady interchange of constructive ideas on this essential branch of modern training for industry and agriculture.

### Where Do We Go From Here?

Members of Visual Aids Section of the Europeon Productivity Agency Review Present and Future

WHALLIS THE ECTION OF films and visual aids in Europe? The American industrial film program has been a challenge and Europe has accepted it. Reports from the participating countries show how each is working to overcome misunderstanding and lethargy. In spite of difficulties the work is expanding to include the whole arsenal of audio-visual aids.

If the work of the Film Working Party of the European Productivity Agency goes forward as it has begun. Europe will be matching ideas with the United States in the development of modern methods for communication.

#### 17 Countries Represented

The Film Working Party consists of the Visual Vids Officers of the National Productivity Genters of the 17 Member Countries of the Organisation for Furopean Economic Copperation (O.F.F.C.). It met hist in October 1953 and has been meeting at three or four month intervals ever since. With the Visual Vids Section of the Luropean Productivity Agency it tries to find answers to national and international audio-visual aids problems.

The delegates know one another, and in spite of language difficulties, they talk enthusiastically, sometimes

heatedly, about the techniques of communicating ideas with films, filmstrips and other audio-visual aids. Most of them have been meeting regularly for a long time now: they talk over their needs in cafes as well as in conference rooms. Some countries unlortunately do not yet realise the value of this co-operation, so their delegates attend the meetings occasionally, if at all. The Visual Aids Section tries to stimulate them by visits, letters and phone calls.

#### **Understanding Basic Needs**

What are their problems?

To find the audio-visual tools for the productivity needs of industry-a film made in Wisconsin may fill the needs of workers in Trondheim in Northern Norway, or a Swedish film may be used in the barren areas of Sicily. But it is not as simple as that, Language is not the only difference between countries: methods and attitudes vary; management may be slow to accept new ideas. Each country has to be thoroughly understood before the right tool for the training job can be discovered. Out of this need has grown an ambitious, even daring project: to obtain and circulate information on all new technical films in Europe, America, or for that matter any where in the world, From this



will be built a catalogue in which countries will find the most appropriate tool for each specific purpose.

It is a constant battle to get information. It comes in by dribs and drabs, but must go out steadily it it is to become an established part of the countries' productivity programmes. Copies of the information sheets go to Washington because now the film information service is two-way.

#### Free Movement of Films

The Visual Aids Section has lunds to buy preview copies of likely films. After long and tricky negotiation they have persuaded the customs in many countries to allow the free importation of technical films including these preview prints.

The films are then appraised by local committees and if they prove of interest and countries want a version of the films in their own language, up to July first of this year they can be adapted and resynchronised free of charge by the European Productivity Agency, Under this plan American films can be put into Icelandic. French into Eurkish and Luckish into English. Existing films may be good, but new films are sometimes better. They bring ideas and techniques up to date and they fill in gaps in the programme. New production is necessary. The European Productivity Agency subsidizes production in member countries, providing at least lour other member countries express their interest in the subject under consider

#### 30 Films Being Produced

30 films are now in production on such diverse subjects as work study, quality control, building, better management of small firms, etc. This is just a step towards the ideal situation which will be reached when industry and agriculture become sufficiently audio-visual minded to produce more and more on their own, so that EPA can withdraw and devote her production activities to projects of international significance.

How should countries use films when they get them?

Project 192—a dull sort of title—covers the work of a team of visual aids specialists who go out to countries and discuss, advise and demonstrate how visual aids can be integrated into



training programmes. In spite of all the work that the Foreign Operations Administration has done very few countries make extensive use of films and audio-visual media in their daily work. Individual firms and trainers communicate ideas brilliantly, but for the majority changing techniques leave the trainer trailing behind. Films are shown in sloppy, unplanned programmes when they are shown at all. Management uses them to keep the workets "sweet", they have no idea that proper utilisation is part of good management.

#### Communication Needs Study

The European Productivity Agency and the Film Working Party believe that the communication of ideas must be studied as thoroughly as any other scientific research. Mrife between management and workers, misunderstanding of the means of productivity and the failure of many European industries to adopt new techniques prove that an urgent need in Europe and in the world is to find effective means for the communication of ideas without misconceptions or misunderstandings.

Productivity Centers are gradually persuading trainers that it is not enough to show people moving pictures; they are beginning to convince people that if real learning is to take place, the task involves careful preparation, selection of the right visual aid for the right audience. Proper follow-up is a necessity in such a program.

Integration of motion pictures with static charts, filmstrips and practical demonstrations is also necessary if real knowledge is to become part of the experience of the trainees.

New director of the European Productivity Agency of Poris is Mr. Roger Grégoire who succeeded Mr. Karl P. Harten.



#### EUROPEANS NOW ASK: "CAN WE AFFORD NOT TO USE FILMS?

### Visual Answers for Agriculture

An Uphill Struggle Against Tradition Is Gradually Being Won

Is viost European countries today, audio visual and play an important part in agricultural advisory work. The devices for this new media in education vary from country to country. Before World War II apart from badly used blackboards and a few negligible media in schools, visual aids as an information and teaching tool had no use at all in agricultural advisory work.

The great stimulus came through the industrial and agricultural film and filmstrip project set up in FCA in 1949, piloted by the many Americans who went to European countries teaching the agricultural extension workers how to make and use audiovisual aids effectively. In the beginning, only a few Europeans were convinced of this teaching tool, though some took to it like a duck to water, when others thought it beyond their dignity to use anything but "words".

The question, once put to an American by his management audience in the States: "Can we afford to use films?", and the lecturer's answer: "Can we afford not to?", will be the same in the most highly developed European countries today. There is a vast difference between the European countries in this respect which, however, will be easily understood if one considers their varied structure.

#### **Economy in Local Production**

Where equipment and material can be bought on the local market, the tendency to produce and use high quality material is more likely because it is easier and cheaper to obtain. To given an example, consider two countries: Germany and Greece, AID in Germany (The Agricultural and Home Economic Evaluation and Information Service) set up in 1950 was at first fully financed with the counter-part from U.S. lunds.

However, an agreement between ECA MSA and the Federal Republic of Germany provided that when these initial funds had been spent, the Federal Government would include the necessary appropriations in its annual budget to continue the program of work originally outlined, Each section of AID is responsible for issuing information material: for bulletins as well as movies and slide series on various subjects.

At the end of 1953, AID had approximately 1500 forum agricultural film copies, a combination of German produced and American synchronized films. AID itself had produced, up to that time, about 25 different agricultural film titles. Bulletins are printed in great variety—photos and film slides are produced.

AID operates about 15 projection

truck units. Each fully equipped unit is in the held for three months. After that time, it returns to AID headquarters, where truck and equipment are checked and overhauled before being sent out again with a prepared program. Projectionists act at the same time as discussion leaders and, in most cases, are agricultural experts. This service is in steadily growing demand.

Greece presents a wholly different situation so far as visual aids for the agricultural advisor are concerned. Film equipment and materials do not exist on the local market. They are therefore either very expensive or unavailable. Even quite common forms of photography are rare; for most people, they are quite out of reach.

#### Where Need is Greatest

But, even if movie or slide film equipment and material were more abundant, one would still need transportation which is not available. I ven if vehicles were given to extension workers, gasoline is expensive. Roads often are very bad, the distance between villages is great, and only a few have electricity. The country is hilly and dry and it is a hard job for the agricultural advisor to get to the places he wants to reach.

But it is in countries such as Greece, where agricultural advisory services are of such great value, that visual ands are of exceptional importance. It will be understandable that in these circumstances movies can only be shown on rare occasions, even though Greece has produced two agricultural films during the last two years.

Mostly charts, flannelgraphs, bulletins, posters put up in coffee-houses, and sometimes slide and filmstrip projectors (often kerosene type) are the usual teaching aid today.

#### Yugoslavia Takes a Step

Only recently, the Yugoslav veterinary service officially maugurated, in Belgrade, its Audio-Visual Center for the country. They have been working on this with great enthusiasm ever since their first training course promoted by the U.S. Operations Mission to Yugoslavia and held by Mr. Getald McKay, Specialist in Visual Education at the University of Minnesota, in February 1954. Here again, the going in the country is not easy, and actions of this kind are all the more significant.

The ducks have taken to water—the swimming, however, varies according to ability and circumstances. Everywhere visual aids have become new tools in the hands of the agricultural advisory service. Their effective ness and efficiency are growing from year to year.



### **Belgium Reports:**

American Aid Helps Build Film Library at the Belgian Productivity Center

PLAN STUDY GROUPS AND PRODUCTION

A strengy on has provided Bel grum with an industrial film library which she alone would never have hoped to create and develop. Moreover, it has given the Belgian Productivity Center the financial and technical means to launch the idea of using films as an information and training tool in the industry, trade and technical teaching fields.

The autho-visual office of the Belgian Productivity Center has set it self to this task and, although it has not yet succeeded in convincing completely these encles to make a regular use of autho-visual media, it has nevertheless payed the way in the various spheres of economic activity.

#### 500 Films Now in Library

Today this service has more than 500 industrial films. If 16mm projectors, five projectors for filmstrips, one truck, material for recording and simultaneous interpretation and all necessity accessories. It has been able to take root in all fields and many technical schools, universities, industrial firms ask for its services for the training of them students, the production of 16mm films and filmstrips, the training and improvement of technical and administrative personnel.

After a series of conferences based

on films supplied by TOA and dealing with improvement of representatives, which had much success, the Visual Aids Section is preparing study groups on:

Work simplification, materials handling, human relations, job evaluation, education of disabled workers, foundry workers training, and quality control.

#### All the Tools Are Used

All these programs are based on films, filmstrips and various audiovisual aids and are conducted by specialists in each of these fields, who make the commentary and lead the discussions. There is also steadily growing cooperation between the audiovisual office and the other offices of the Belgian Productivity Center in the organization of group study, seminar and various activities.

Cooperation between the Belgian Productivity Center and the various Belgian universities will make possible the production of films intended for the training of future engineers and supervisors personnel on work simplification and work study. These films will be made under the supervision of teachers from these universities.

#### Background on Belgium: Steps Toward Productivity

★In economic circles Belgium is called a "converter" country. Its primary function in I uropean economy is that of changing raw and semilinished goods into linished products. A converting economy naturally demands a high degree of industrialisation and technical advancement.

In relation to its 30.447 square kilometres and 8.703.000 people, the industrial resontces of Belgium can be compared with those in almost any country in the world including the United States. An American management team reporting on Belgian industry in 1952 said "every good technique used in America can be found operating in Belgium". The plants visited had the latest and best equipment proximable.

The introduction of industrial techniques as such is not the primary problem, confronting, an industrial training program in Belgium. The team noted that many Belgium managements placed too much rehance production techniques. Such materials good layout, flow of materials location of store tooms, utility action of manpower, and similar maters were secondary considerations.

This special situation had to be

taken into consideration in organizing the audio-visual section as a means of increasing Belgium's productivity. The section was created early in 1952 as part of the Belgian Productivity Center with the help of the Mutual Security Agency Mission. The main putpose of the section was to stimulate the use of films and other technical media in a system of industrial training in Belgian industria and business. A second but equality as important aim was the training of competent personnel to ensure its complete and efficient use.

At the end of six months the section had 64 film titles in its library. At the beginning of 1953 a number of Bell and Howell projectors and other film equipment was secured by the center from MSA. Films obtained from American industry had begun arriving in greater numbers.

Early in 1953 the productivity center decided to set up separate audio visual committees in each of inne Belgian provinces, as a means of stimulating the use of films and other technical media. Approval for the establishment of these committees has been granted by six of the provincial governors.



From these rocks of the Audio-Visual Center of the French Productivity Agency go some 3 000 prints of films



Careful inspection of prints assures a good trainee showing when films reach French industrial weeks

### Films in a Productive France

Audia-Visual Center of French Productivity Agency Takes Lead

A DRINCH MANNALMENT GROUP made a survey of litins using the cinema for training purposes soon after World War II and found that only 75 out of a sampling of 1,000 concerns had made even the slightest use of this medium. France is a predominantly agricultural country, but in 1946 the film section of the French Ministry of Agriculture had a film library which contained only 48 films, all silent, including two Mack Sennett comedies!

The inception of the United States technical assistance program helped to put an end to this entinently unsatisfactory state of affairs and thanks largely to the cooperation of hundreds of American hims which furnished technical bluss and equipment, some notable results have been achieved in a comparatively short time.

#### Steady Growth in Service

In 1952, the Audio-Visual Center of the French Productivity Agency (AFAP-Agence Transise pour l'Acroissement de la Productivite) was created out of the aheady existing andro visual service of that agency, and by the end of the year possessed about 100 titles, mostly of U.S. origin. This figure has now reached the 500 mark, and is still climbing. The library also possesses some 3,000 prints of these titles and the volume of print rentals has risen steadily since precenter days in 1951. reaching a peak of 1200 during the last quarter of 1954. The number of

industrial firms that rent films has increased in the same proportion. (See the table below.)

#### Shown to 700,000 Workers

The picture has changed radically since the French management group made its survey, and today it is safe to say that about 700,000 workers in French industry have seen many hundreds of films on an endless variety of technical subjects, ranging from the detailed explanation of manipulative processes to demonstrations of how to improve productivity by greater attention to relations between workers and management.

In addition, there have been many thousands of showings of agricultural film to French Jamees. There is little doubt that the result has been a growing application of modern agricultural methods in France.

An important part of the French Audio-Visual Center's activities is the renting of technical equipment initally supplied through counterpart funds. This equipment is loaned at very low prices in order to encourage the demand for films among firms that still think of audio-visual aids as a marginal operation within the reach of only wealthy concerns. Further encouragement is given by advertising films in trade magazines and the distribution of booklets containing brief descriptions of films stocked in the Center library, with running times and rental costs.

The head of the Audio-Visual Center pays regular visits to selected hums in order to encourage the use

### Rentals of Technical Films by the Audio-Visual Center of the French Productivity Agency

В	195 lookings		195: Bookings	-	195: Bookings		195 Bookings						
JanMarch	ti	3	390	108	670	185	1100	202					
April-June	147	111	320	95	625	166	1035	262					
hily-Sépt.	17	18	70	0.0	175	19	370	93					
DctDec	275	74	385	109	730	215	1200	202					
101418	185	146	H65	334	2200	615	3705	939					

of technical films in already existing training programmes, or to help in setting up such programmes where they do not already exist. The Center is also active in supporting the production of French Ilms on technical subjects and in furthering the distribution of the many outstanding films already made by French companies such as the Renault automobile company and others.

#### Mobile Exhibit an Taur

From September 1953 until September 1954, a mobile exhibition was sent out from the Audio Visual Center to show the French people how to use and benefit from audiovisual equipment. This travelling ex-



Audio-visual techniques were demonstrated in mobile exhibitions as pictured above.

hibition was an outstanding success, and hundreds of thousands of people visited the stands and took away the descriptive literature that was printed specially for the occasion. There is no doubt that France is rapidly becoming audio-visual-minded, and this is true not merely in terms of motion pictures, but also in terms of other forms of audio-visual aids, such as slides, film strips, flauncl boards, opaques and training pamphlets, and even the more simple blackboard and easel.

#### Film on Audio-Visuals

In addition, the Audio-Visual Center produced a film called *La Fin et les Moyens* (Means to an End) which showed the possibilities of audio-visual media. Examples were selected



"Meons To An End" was the title of an Audio-Visual Center film production on the possibilities of these media in training.

from fields as different as medicine, accountancy, mechanical engineering and nuclear physics, and the emphasis was in every case placed on training in industry.

Audio-visual aids are indeed only a means to an end. Space forbids a lengths enumeration, but the following example is typical of what is being accomplished by the technical film programme.

In 1953, a French version of a film called Right on the Nove was shown in a plant at Croix near Lille, in the north of France. This film, produced by the American Optical Company, deals with the inspection and adjustment of safety glasses for industrial use. After the showing, the plant's safety engineer recommended the immediate adoption of the methods demonstrated in the film. His recommendation was approved and the new procedure put into effect.

Such is the real aim of audiovisual aids. And this, despite the many obstacles and difficulties presented by a traditionalist point of view in industry and agriculture, is the end for which the audiovisual center must help to provide the means.



L. Gauld-Marks (an stage) and Dirk Bakker, EPA Audia-Visual Cansultants help put an an audia-visual demanstration at Beauregard, France.



## Germany Visualizes the Problem

Visual Aids Section Gets Coaperative Program In Action

A headlist is the "Schwarzwalder Bote" recently indicated the progress that the German Productivity Visual Aids team is making. The article goes on: "enlightened lecture techniques bring div themes to life, the lecturer used every trick to keep the audience alive and interested. Many good lecturers could learn a lot and offer more to then often tortured audiences if they used visual aids intelligently."

Mr. Atzbach, head of the Visual Aids Section of RKW, re-wrote Confucius in the article on visual aids—"one picture says more than a thousand words. Visual aids supply the pictures which make a lew words more effective than thousands."

#### Hold 6,800 Showings

A few statistics indicate how widely films and visual aids are being used in Germany. More than 50,000 visitors attended 6,800 film shows, most of these were programmes including FOA hlms. In November 1954–9,400 people attended productivity film shows.

There are 246 different films in their catalogue and copies of these



RKW Projectionist and Film Librarian registers new film prints at the Productivity Center's film library.

are in local libraries, distributed in all the main centres of western Germany.

In 1954 there were 117 new films and 1,328 copies, Seventeen of these films are German produced and have been presented to the Productivity Organisation free of charge.

Everyone in Germany is struggling to "rationalise" and reach higher productivity and a better standard of life. Regional film officers and the central organization in Franklurt are doing their best to plan the integrated use of American and European films and all forms of visual aids for the purpose of a better understanding of modern industrial techniques. There is keen competition between the regions as to which of them can produce the most effective means of communicating ideas. For example, Dusseldorf is producing a manual on

materials handling with associated visual aids. This is planned to be used for short lectures and long courses. It includes films, slides, flip over charts and flamnelboard material.

Mr. Slatosch of Stuttgart is preparing, and has prepared, a series of tightly scripted demonstrations on industrial rationalisation. These are



RKW Film Officer and Projectionist check in new films from Berlin where they are translated and dubbed.

planned for use by a particular lecturer and are matched to his personality and method of presentation.

The programme of distribution and utilisation in industry and agriculture is steading growing. Although the German programme did not get under way until 1950 when PTAD was established in Paris as part of the Marshall Plan, from this stimulus the work has grown.

#### Previewing in Frankfurt

All new films and filmstrips received nowadays through the FPA are previewed by experts in Franklurt. All unsuitable material is rejected. When the films get out to local film officers, industries are in formed of the new titles and the film officers go round organising shows or arranging for films to be incorpotated in normal training programmes.

Films are dubbed into German in West Berlin, which is the synchromisation centre for Germany and Austria, Translation is a problem even for experts. German phrases are 20 to 30% longer than American: in some cases U.S. film makers have to be contacted in order to get the precise meaning of technical expressions.

In Berlin also there is a permanent work simplification and rationalisation exhibition which has a combined conference room viewing theatre. Whenever groups visit the exhibition they are shown films which they are encouraged to discuss.

Technical films and training aids attempt to cover the whole range (CONTINUED ON THE NIXT PAGE)



Delegates to an international advisory conference inspect a typical German mobile film unit on display in Paris

#### Audio-Visuals in Germany:

(CONTINUED TROM PRECEDING PAGE)

from apprentices and unskilled workers up to top management. Even if films are not suitable for general distribution they are shown to engineers and technicians as one of the ways in which the latest technical information on new machines and methods are disseminated.

#### How Films Have Served

"We have lost money and working time for years, because our drills broke so frequently," a German technician pointed out after he saw the American Uses and Abuses of Twist Ditlls. The hrm switched over to new methods immediately. The film Work Simplification Applied to Clerical Operations so interested top management of a large insurance company that they saw it a dozen times, then built new cabinets for their clerical staft. They wrote to Frankluit, "we would not have improved our office lay-out if we had not seen the new devices in your film."

The large Siemens electrical concern tried to sell a set of 16mm projectors to a hum working on the synchronisation of American films. As a demonstration film they used the PTAD film Convial. There was a double sale, for Siemens immediately wanted to incorporate the film in their training courses.

#### U.S. Film Makes a Paint

LC. Welding brought an order for safety helmets to America. An audience of welders gave a belly-laugh when they saw a worker lift his safety helmer by suddenly jerking his head backwards. Then a technician

A young visitor to a German agricultural film showing is asked to give his opinion on a film he has just seen



called our—But see! He has his two hands—free."—The Taughter turned into a lively discussion of the benefits of this safety device.

#### First Films Are Produced

tarman production is gradually going up. They have made films on productivity, such as Rational Bork Means Better Living and Cheaper. Better and Fasier Building. This film depicts a visual aids demonstration to builders showing them how they can improve building methods. It is also a very adequate demonstration of all forms of audio visual aids in use.

Through FPA Germany is request ing the films made in other Luropean countries and offering the films she makes herself for use in other parts of the world.

After a Later Start, But Naw Maving Fast-

## Italy Responds to the Screen

Library of Over 350 Titles With 4,000 Prints In Use for Troining

PREPARATORY WORK ON the Tech nical Film Program in Italy was begun by the Productivity Center in 1952. Contacts were made with the Italian Inter-Ministerial Reconstruction Committee, with the Mutual Security Agency, the free Irade Unions, the International Labor Olfice, the General Confederation of Italian Industry, the Italian Con-Tederation of Industrial Enterprises. and the Italian Ministries of Education, Agriculture and Industry and Commerce. Provincial Chambers of Commerce acted as focal points of this network of ogranizations.

Italy needed productivity in a hurry, needed audio-visual aids to help show the way. I hese preliminary contacts were immediately followed up by circular letters from the Productivity Center to all Italian provinces, inviting local organizations to collaborate in the task of setting up the technical film program.

#### 500 Films Evaluated

Screening of American technical films were held two or three times a week, and in less than a vear 500 films had been seen by evaluation committees, 350 accepted as suitable for Italy and the scripts translated.

Starting on December 10th, 1952, a three month survey was carried out in 56 provinces to uncover existing forms projection facilities and potential channels for the distribution of audio-visual material to be used

in technical education and industrial training throughout the country.

#### Prepare to Reach Field

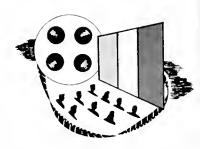
On completion of this survey in March 1953, a project was prepared for the distribution of films and projectors, based on that survey. temporary catalog was prepared, distribution problems discussed, and itineraties outlined. The film program began to take definite shape. By June 10th, the first Chamber of Commerce showings had been arranged, and by the end of 1953, 66 initial showings had been made of technical films. In June 1953, the provincial Chambers of Commerce arranged a series of meetings in northern, central and southern Italy. including Sicily and Sardinia.

The first six months of 1954 were a race against time. The end of the United States film program had been announced for June 30th, 1954, and internal linancial difficulties had completely held up synchronization. At one moment it looked as if Italy would have no film program at all, but suddenly the financial difficulties were overcome and the effort went full steam ahead.

Synchronization was complete by the late summer of 1954, and the result is a library of over 350 titles in the Italian Language version, of which over 4,000 copies have been made.

The last Productivity Center re-

Below: this graphic diagram from an Italian Praductivity report illustrates the rapid grawth in the number of training film viewers during recent months since Italy has set up facilities.



port on the Technical Film Service said that during the month of December 1951 some 1211 technical films had been distributed, of which 486 were to technical schools, 146 to sundry agencies and 312 to industrial plants. Showings were attended by 235,220 persons, From October 1953 to December 31, 1954, 7,575 films were distributed, of which 1,466 were to technical schools, 3.837 to agencies and 2.272 to industrial plants. Showrings were attended by 1,422,470 spectators to whom must be added some I million students from technical and professional schools.

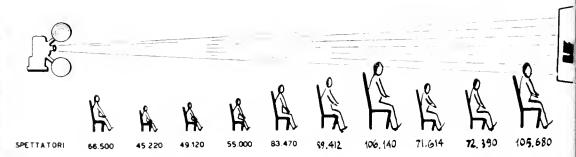
#### What of the Future?

And the future? The center officials believe that Italians are very receptive to audio-visual aids and that these aids, especially films and filmstrips, will do much to help in the struggle to improve Italy's economic situation.

Present plans call for a more rounded program, and the setting up of audio-visual aids work-shops in the industrial centers: these work-shops should be functioning by the spring of this year. The Italian Productivity Center has already budgeted for an expansion of the program.

## Reports on Austria and Turkey Next Issue

• Background material on the progress of audio visual aids to productivity in Austria and Turkey will complete this Business Screen feature on the vital role played by these media in the European Productivity program. The Editors regret that space did not permit the inclusion of this material in the current issue.



PRIOR TO WORLD WAR II little effective use of audio-visual media had been made in the Netherlands with the exception of a few large enterprises using hlms for advertising purposes. Films were lacking and so was production equipment as well as film and filmstrip projectors.

Then came that great "injection" of American technical and agricultural films. A shock-treatment. But it worked. An organization had to be built up to make larmers and industry visual aids-minded, at the same time removing gradually the obstacles: first of all the acute shortage of production and projection equipment. Besides that, Dutch language versions had to be made. With American financial and technical help, step by step difficulties could be overcome.

#### **Technical Film Center Opens**

The main effort fell, for industry, to Holland's productivity center, the Contactgroep Opvoering Productiviteit (C.O.P.) and for agriculture to the Information section of the Department of Agriculture, Fisherics and Food. In 1953 the C.O.P. established a special working party, the Technical Film Center, which developed into a private loundation. supervising production of technical and industrial films and filmstrips, distributing visuals to industry, schools and colleges, cooperating with the government, industry, industrial organizations, labor unions and that promising international body, the European Productivity Agency in

The Technical Filmcenter has available in its hlm library some 390 titles, mainly of American origin, 90% of 2493 films shown in 1954 were Dutch-version American products, 78,546 persons, all in 1151 select target groups, attended these showings.

#### Some Favorite U.S. Films

Favorites among the American films are those of the U.S. Office of Education, General Electric Co., McGraw-Hill, General Motors, but also the names of the following companies are on the priority list: Alleghamy Lud-

## The Netherlands Show the Way

Both Industry and Agriculture in Holland Profit From Visual Aids

lum Steel Corporation, Muminum Company of America, Bethlehem Steel Co., Clark Equipment Co., Cleveland Lwist Drill Co., Norton Company, Westinghouse Electric Corporation.

For vocational training purposes (metal industries, building) 20 high quality himstrips have been produced and distributed in large numbers. Two human relations-filmstrips were made, five are in the course of production, 31 technical training strips will be made under this year's program.

As lar as the total andience is concerned the agricultural people can even boast of larger figures. The existence of a well-organized extension-service—established in the beginning of this century—combined with the availability of a sufficient number of sound projectors (again thanks to American aid) made it possible to reach a total audience of 192,587 farmers in 1953, based on audience per film (not comparable with 1.F.C. number, based on attendance per showing).

#### Serve as Praduction Impetus

The showings of American films have not only had the obvious information impact. At least as important is the fact, that they have focused the attention on the needs for additional audio-visuals or for similar Dutch-slanted productions. This is e.g. manifest in the field of human relations, but it is also applicable for technical or agricultural subjects.

The very great interest shown in the agricultural films No Hand Stripping on mechanical milking, Brucellosis and Artificial Insemination, for instance, made it clear to the Information Section of the Department of Agriculture that they had to put these subjects on their Agricultural Information Program. Which they did.

The same occurred at the Lechni-

cal Film Center. Sound Drilling Practice, a film meant as an addition to the existing ones, was made in cooperation with Dellt Technical University. It proved to be a success in England (in English Language version) and Belgium as well as in Holland itself. Greece, Portugal, Ger-



Film showing for factory workers in small town near the Zuiderzee.

many and France too are going to benefit from this "derived technical assistance."

The Shortest Way is another example. The American films had proven the need for a popular film on the principles of materials handling. The Technical Film Center took care to have it produced.

#### Cooperative Film Making

A series of films will be produced in Holland in co-production with the Furopean Productivity Agency (mean ing that at least four other European countries have expressed their interest). Here are the subjects to be treated:

Better Management in the Small Firm, Efficiency in Clerical Operations, Statistical Quality Control, Sub-Contracting, Ratio-Delay Studies and Variety Reduction.

A lew productivity-newsreely are in the course of preparation, two salety-



films and a film on lubrication and maintenance of machinery.

Having films and filmstrips available is one thing. Projectors is another. The Technical Film Genter has been put in a position to look into that matter: they supplied 200 technical schools with a himstrip projector; in addition, 150-16mm sound projectors have been distributed to a large extent for the use of technical schools and colleges, but at the same time available to industry. In the Agricultural Information Program even more projectors are being used.

#### Mabile Unit Stimulates Use

These facts lead to the conclusion that Holland has made the best possible use of the facilities offered by the U.S. The turnover of the filmstock is highly satisfactory. By putting projectors at the disposal of users a market has been created for films and filmstrips.

Industry is getting gradually acquainted with the Technical Film Center, just as Larmers know how to find the Agricultural Information Section for their meetings in winter time.

But nobody in this field can be satisfied with a status-quo. Therefore, a hlm-unit is now touring the country to show industry the advantages of audio-visuals for educational and training purposes as well as for general information or for the improvement of internal relations on the plant-level. This tour is being supported by the employers' associations.

There is also support from the labor-side in many respects. In general self-activity has been aroused. And this gives hope for the lutine development.



(Left) Here is a typical Dutch filmstrip packet with its handy container halding filmstrips and study guides for use in training pragrams. (Right) The mobile unit of the Dutch technical film center. It cantains a 16mm motion picture projector, filmstrip projector, tape recorder, other audio-visual aids such as pamphlets, pasters. This unit travels to factories and technical schaals throughout Holland.



## **Denmark Moves Into Production**

Film Department of Danish Productivity Center Has Enviable Recard

Vill warks on tim they Danish island of Asko, 100 miles south of Copenhagen recently saw sound motion pictures for the hist time. American training films reach remote places like Asko (one of Denmarks 100 inhabited, but non-electrified islands) only when one of the mobile projection units is ferried from Copenhagen.

The films were shown in the public house where the islanders usually pay their taxes and transact other village business. Most of the island's 181 inhabitants squeezed into a room lighted by oil fanteins where they watched the films while perched on wooden boxes or standing on chairs.

#### New Approach for Industry

The use of audiovisual aids in industry is a new approach to industrial and commercial training programs in Denmark. An integrated film program established as a part of the technical assistance program or original Marshall Plan was the first organized effort to show technical films at industrial exhibitions, lectures on productivity, and at workers' committee meetings in lactories.

The program is managed by the hlm department of the Danish Productivity Center in Copenhagen inder the direction of Claus Riis. Films for the productivity center's library were initially provided through the film program of the Productivity and Lechnical Assistance Division of the Muthal Security Agency in Paris, who selected those films most suitable or adaptable to Danish needs.

#### Specialists Aid Selection

In Denmark specialists were in vited to attend regular screenings of PTAD films either at the productivity center or at provincial points where expects in specialized industries are centered. Those attending the selection screenings completed questionnaires on each film to aid the selection of films for Danish use. The pro-

Equipped with 16mm sound films, filmstrips and projectors, Mogens Larsen sets off to screen films in the provinces.





ductivity center purchased prints from films chosen through the OFEC. Adaptations and translations were made by Copenhagen contractors.

The center now has more than 400 hlms and hlmstrips in the library. A tew figures will illustrate the dramatic growth of film utilization. In 1952 there were 213 showings with a total authence of 16,305. In 1953, there were over a thousand showings to 69,765 people. In 1954, 96,980 people saw technical films in 1764 showings. These total audience records do not include the number of people contacted at industrial fairs and exhibitions where more than 200,000 people have seen the films, but where a



J C. Bawman, consulting industrial psychologist, lectures of Donish Visual Aids course of Nyborg, Denmork.

proper control-count has been difficult to establish. This year more subjects, and more prints are available and the graph is still climbing. The figure for January this year compared with the figures for January 1954 show that the number of people participating in the program has increased nearly 50%. As each new film is received the title is added to the Danish film catalogue which is mailed free of charge to all firms and commercial others interested in the program. New additions to the film library are also published in the productivity center's monthly bulletin "Produktivicters Nyi" which has a distribution of 18,000 copies.

The productivity center has several mobile held units "quipped with



Queen Ingrid af Denmark visits Productivity Center exhibit at Capenhagen textile fair. Exhibit combined use af films in two rear-view projectors, charts, etc. to present productivity message. The Queen is being greeted by Otto Muller, chairman af the Danish Productivity Council.

sound and filmstrip projection and films are constantly being shown throughout Denmark. Many screenings are arranged through the Federation and other similar national organizations. Other requests originate from individual hrms and often coincide with regular meetings or training programs. Films are also shown at industrial lairs, attracting large audiences.

Senior officers of the center are often invited by the Danish Employers' Association and other organizations to give lectures during organized meetings on productivity.

#### Plan for 10 to 15 Films

Because of the initial success of the film program in Denmark, the productivity center is now expanding the program to include the production of films. Present plans call for the production of from 10 to 15 films and approximately the same number of filmstrips during the next two years. Many of these will be produced through the to-operative film production scheme of the European Productivity Agency. The subjects are special Danish problems not covered by existing films.

Films needed in Denmark fall into live different categories. Analytical films, demonstrating low productivity in Lactoty organization and work-flow, contrasted with modern or more efficient methods head the group. Instructional films demonstrating modern work procedures and films demonstrating technical processes are excellent. Special follow-up films showing improvements made in Danish factories as a result of technical assistance and general productivity films for the promotion of higher productivity as a means to a higher standard of living are always good.

#### To Meet Farm Problems

Denmark is also stepping up the use of audio-visual aids for agricultural vocational education. Mthough Danish farmers obtain some of the world's highest yields per acre of wheat, barley and oats, other areas of agricultural production have not always kept pace.

Denmark has started producing agricultural films on such subjects as pig-leeding and turnip production. Another film on protein production is scheduled. A Scandinavian cooperative undertaking which started with the exchange of films between Finland, Norway. Sweden and Denmark, blossomed into joint production of a film on poultry.

## Norway: Story of Film Results

Training Aids Help Rebuild War-Depleted Industry and Agriculture

A THE Crost of World WW H. Norwegian public and private organizations left the need for information on developments in the Western World since 1940. They knew a terrific effort must be made to rebuild their war-depleted industries.

When informed of the Technical Assistance Program and of the fact that American technical training blus (and films on modern American production methods in agriculture) would be made available, the Sorwegians immediately realized the great possibilities these films would represent as a means of obtaining the required information.

In the prewar period, few training films had been used within industry in Notway. Some time passed before a working procedure could be established for an efficient screening before representative audiences drawn from management, labor and technical schools.

150 films were included in the program, and the experts judged 80% of them to contain information which would be highly useful to the country, i.e., would have direct application to work problems. All the films which were deemed suitable for use in schools or for labor groups had to be re-narrated in Norwegian. An elaborate procedure was set up to have the manuscripts translated, a procedure which partly comprised the construction of proper technical terminology.

The synchronization expenses were

#### NORWAY SHOWS RESULTS:

tovered under the Technical Assistance Program while the printing costs were paid locally. Realizing the importance of acquiring an adequate library of technical films, the Norwegians themselves subsidized the purchase of a total of 4.280 prints. Following the establishment of the Norwegian Productivity Center in 1954, the films were transferred to the Genter.

#### Conferences Show the Way

At the outset of the Technical Assistance Film Program a need for instruction on how to use the new media in industry became apparent. From early 1952 the FCA Mission received almost daily requests for help from plants, associations and schools. In March 1953, two parallel week long conferences were set up

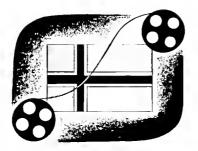


Poster demonstration by Tar Arnevaag of the Narwegian Safety Council at first audiovisual warkshop held in Osla, March, 1953.

under the joint sponsorship with the Public Board for Vocational Tranning, 200 Norwegians, civil engineers, lactory managers, foremen, civil servants, safety engineers, labor information officers and technical school teachers from southern Norway attended the courses.

The success of the conferences was proved by the number of follow-up conferences which followed—country-wide seminars for technical school teachers, conferences set up by the National Safety Council, etc. By the time—the—Norwegian—Productivity Center came into operation this type of conference had become a requirement.

The very first course to be launched by the new center, in January 1954, was on the production of filmstrips, a medium which up to



then had been infrequently used in

Norway. During the workshop, the

participants produced a filmstrip un-

der the supervision of experts from

the European Productivity Agency

and FOA. Within five days a strip on

Manual Lifting in Industry was pro-

duced-from planning stage to fin-

ished strip, Norwegian schools, Ger-

man industry and Danish safety

people have considered the film to

Four additional conferences have

been held under joint sponsorship of the Norwegian Productivity Institute

and the European Productivity

Agency and requests are coming in all.

the time for similar courses outside of

be highly useful in their work.

(Right) Mrs. Inga Miller, chief, Visual Aids Section, Narwegian Productivity Center, discusses instructor's manual with Jean Le Horivel, head of the Information Unit, European Productivity Agency in Paris.

hlms on the basis of advice obtained through the USRO experts. The training lifus are issued together with filmstrip and instructor's manual in "packages". Frequently the center receives reports of improvements following the screening of a film. Some examples may be mentioned:

1) A building society saw a film on the use of electrostatic paint equipment and saved two-thirds of the cost



EPA visual aids consultant D. Bakker demonstrates averhead projector at the Osla warkshop on praductivity aids

of painting a block of houses by applying the new method.

2) The State Road Directory reports that the film Construction Ahead, showing highway construction in Pennsylvania, was screened before an expert committee within the Norwegian Parliament and helped to pass a bill on the mechanization of the highway services.

3) A scientist who was in the process of writing a text book on the hardening of metals, saw the film series on *Hardney Testing of Steel*. They furnished him with new ideas, and showed practices at variance with those described by him in his book. As a result he re-wrote several sections to incorporate the new ideas.

1) The film Men Who Come Back was screened before managers and

foremen at an non and steel reliners, with the result that the plant introduced such safety items as the Pullbuck Sufety Device, which they bought from the Depositive Safety Manufacturing Factory in the United States

#### Films Sell the Equipment

5) Up to 1954 only one government-owned factory possessed a turret lathe. Without such films as *Speedy Matic* the existence of this new type of equipment would still have been unknown to the many minor factories which now have acquired this type of lathe.

6) Recently the film Hexibility in Hood Horking was secured before an audience of carpenters, engineers, and workers, who immediately resolved to endeavour to acquire the machine shown in the film.

Many of the reports may be summed up as follows: The workers and the people who actually are using the machines rarely see technical literature, nor do they attend exhibits. The only way in which they may have an opportunity of learning about the existence of new equipment suitable for the particular operation they are engaged in, is through seeing the films now distributed by the Productivity Center.

#### Serves Advisory Role

To an increasing extent the center is receiving requests for films in helds where such material does, so far, not exist in Norway. In such cases the center forwards the request to the European Productivity Agency, who, in turn, lurnishes the center with information on where to obtain screening prints or actually supplies the screening print from its own library. It is hoped that the European Genter gradually may increase its stock of previewing prints to supplement the Norwegian film library.



Films are being used throughout the country and their distribution is constantly increasing. With the assistance of experts drawn from the Furo-



A real filmstrip enthusiast, Jahan Henrik Rye, Narwegian A-V Specialist, cites advantages at visual aids warkshap.

pean Productivity Agency, and on the basis of experience drawn from visits to different European Productivity Centers, the Norwegian agency has succeeded in establishing an efficient film operation.

Study guides and Instructor's manuals have been compiled for all the



#### - THE STORY IN PICTURES -

(Left) Following general sessions on topics such as "Safety in Industry" and "Work Simplification" audio-visual conferees at Oslo were split up into smaller wark parties such as this.

(Right) in small groups, participants were taken an field trips ta local film laboratories and film distribution centers for demonstrations.



## Sweden Builds for Permanence

A-V Program Set Up in Council for Personnel Administration

At the Brainnia of a conference for Swedish Salety Engineers the lights went out and three films appeared simultaneously on three streens. Sound tracks in as many different languages produced an unintelligible cacophony. After two minutes the lights went on for the puzzled andience.

This was the dramatic opening of a series of conferences organized jointly by the Swedish Council for Personnel Administration and the Visual Aids Section of EPA in Paris.

A number of the participants got the point. Visual and audial impressions are battering unendingly at our eves and cars trying to gain the concentrated attention of our minds. Only efficient visual materials used by skilled trainers can pur-point the important things people must know in the modern world.

#### Use Established Center

This morthodox beginning led to profitable group work in which effective visual aids were designed for use in their own training courses. But visual aids are not new in Sweden. For many years now the value of in structional aids has been realised by educational and delense authorities.

Therefore, the Swedish Council lor Personnel Administration—an off shoot of the Swedish Employer's Fedcration—has included in its program the production, distribution and utilisation of audio-visual aids for training and the communication of ideas within industry.

#### Drastic Revision Needed

Sweden is a relatively small country and the possibility of selling films is limited: financial resources have not permitted any large scale domestic production of specific training films, so the American films have been well received. The possibility of synchronising them is considered very seriously. But the choice has been subject to drastic pruning: where conditions are violently different and where maclimes are of a type unknown or little used in Sweden, or where working methods differ too much, these films have not been widely accepted. The SCPA has shown them to interested. groups, however, so that the value of the new methods can be properly judged.

Filmstrips are used by many trainers and the value of many American hims has been enhanced by complementary filmstrips. The integrated



Right vs. wrang types of visual aids for warkers were demonstrated at this visual aids conference in Stockholm.

use of motion pictures, filmstrips and text books has been widely adopted by Swedish trainers. The large number of U.S. films introduced into Sweden by the FOA, and the European and American films now circulated for preview by EPA, are increasing interest in instructional films, and will stimulate domestic film production.

To suit local requirements within the available budget, the SCPA produces sound and silent filmstrips for many training needs.

#### Tape & Filmstrips Combined

A number of case studies on human relation questions have been produced as there were lew foreign or Swedish films and filmstrips which treated the problems from the Swedish viewpoint. Many of these strips are in colour and they have dialogue sound tracks, mainly on tape. They are used to start discussion, so they present the problem and leave it for the group to answer. Eight of these case studies have already been made and the council has produced filmstrips for outside countries and institutions, wishing to explain some special points.

A large part of the work of the council is consultations with industry

Participants at three-day visual aids conference included representatives of the Swedish Council for Personnel Administration as well as consultants from EPA offices in Paris.





on personnel questions including training. During these consultations films are often used and efforts are made to give to industrial trainers a greater understanding of the use of audio visual aids in training.

The council has just completed a catalogue of Swedish and foreign films which is being distributed to industry. From this and the courses they con-

time to run, they are stimulating greater distribution and better utilization.

Belaw: canference guests study typical 16mm saund equipment.



## **Britain Totals Its Resources**

Years of Industrial Film Utilization Experience Provide Sound Bosis for Exponded Audio-Visual Productivity Program

Tim British Government has for many years past produced and distributed films of concern and interest to industry. Some of these have been technical training films for widely different groups of workers, including post office workers, miners and clerical staffs in government departments. Others have had to do with personnel relations in industry; the training of supervisors; industrial health, including rehabilitation, and accident prevention. A number of films were made on aspects of industrial research and many public relations films were produced to inform the general public on important aspects of industrial

Fowards the end of 1951 a body known as the Advisory Panel for Industrial Films was set up in the United Kingdom to consider what use could be made of the American technical and training films which were being offered to this country as an aid to increased productivity.

The panel, which was representative of both sides of industry and of the interested government departments, included among its members the Federation of British Industries, the British Employers' Confederation, the National Union of Manufacturers and the Trades Union Congress.

The first task undertaken by the panel was the consideration of the 450 American films offered to this country. The panel nominated experts from the industries concerned to view and evaluate each film for its use to British industry. Of the 450 offered, nearly 280 were accepted, together with over 140 American filmstrips.

The panel then set itself the task of considering all the British-made industrial films available, most of which had been produced for or by individual firms or trade associations. Further American films, and a number of O.E.E.C. country and British Commonwealth films, have also been considered.

Up to the present time, a total of over 750 films from all sources have been considered and over 500 of these have been approved for use in the productivity drive in this country.

British Productivity Council display at the Woolwich Exhibition, Dec., 1954.



BUSINESS SCREEN MAGAZINE

#### PRODUCTIVITY IN BRITAIN:

Over 400 trade, professional and research associations and institutions have co-operated in the work of evaluating these films. The programme provides for further films to be considered at the rate of about 10 per week up to June 1956.

#### 360 Titles in Library

During the year ending April 1954 the Central Office of Information provided approximately \$\frac{9}{4},000 for printing copies of the accepted American films for distribution by its Central Film Library. A further \$12,000 has been made available from Conditional Aids Funds for the same purpose, and for conducting a publicity campaign through trade associations and other bodies to encourage industry to make full use of the films.

Up to the present over 1400 prints of over 360 technical and training films for industry have been placed in the Gentral Edm Labrary. Negotiations are proceeding on approximately 100 newer films for inclusion in the library in the current year and it is estimated that a total of about 650 approved industrial films will be in distribution by June 1956.

The issues of industrial films from the Central Film Library have shown a steady increase from the time the scheme was started. The average issues per month in the year 1953-4 was 500. This figure was stepped up to 750 about the middle of 1954, and



rose again. for the last three months of the year, to 950 a month.

To help the introduction of the films to industry, the Clur1 Regional Officers of the Central Office of Information arrange invitation shows of selected films to key personnel from local firms. In addition, publicity has been undertaken through the industrial members of the Advisory Panel for Industrial Films, the Central Film Library and the Regional Offices of the Central Office of Information.

#### Catalog Films for Industry

A first catalogue of films for industry, containing 273 titles, was issued in 1954. Part 2 (supplementary) containing 81 titles, was issued in November of the same year. A British supplement, containing about 200 titles, is planned for issue by the summer of 1955 and will be followed by a new (1955) edition of the catalogue and further supplements. In addition, about 12 brochures for distribution to separate industries and a number of lists of films on particular industrial subjects are being prepared for issue to those directly concerned.

## British Productivity Council Films for TV:

(Right) o scene from "All in Our Power" showing dramatic technique employed in these films produced primorily for television release.

(Belaw) scene in "Raising the Standard" another of the Council titles for stimulating industrial production.





#### Britain Produces a Wide Range of Productivity Films

★ The Benton and Moody Amendments, which made available dollars to O.E.E.C. countries subject to the use of their counterpart for productivity purposes, provided an inspiration to all O.E.F.C. countries to devote attention to higher productivity as a means for securing greater prosperity.

In the United Kingdom counterpart film lunds have been used among other purposes for a varied and realistic programme of film production, worked out in consultation with the United Kingdom Office of the Foreign Office Administration.

In all about 30 films have been made, are in progress, or are planned. Many of these have been found to be of interest to other O.E.E.C. countries, and have received financial help from the European Productivity Agency. When adapted to other countries' purposes, under arrangements made through E.P.A., these films should in due course have a wide showing in Europe.

The films in the British program cover a wide range of productivity subjects. Perhaps the most interesting series is that produced primarily for television by the British Productivity Council. These, although naturally not produced for entertainment, at-

tracted a substantial proportion of viewers and are now in steady demand for showing by Local Productivity Committees, Fechnical Colleges, and individual firms.

Starting with the theme of the need for increased productivity in order to raise the general standard of living, the six films range in subject through the better utilisation of materials, lucl and mechanical aids, to the advantage of work study in industry, and the importance of good relations between management and workers.

Another series, of seven films, now in production by the British Productivity Council is concerned with many aspects of work and process study, especially method study in the factory and at the work place, and the study and measurement of the work of individual operatives.

A series of five United Kingdom Government films on building subjects, now mearing completion, in cludes films on new building practices, soil stabilization, concrete mixes, factory-made components, and site organization. Other U.K. government, and U.K. government-sponsored productions now in process include films on agricultural subjects such as farm and live-stock management, on joint consultation in industry and or industrial rehabilitation.

(Right Cutting the end of a vacuum cleaner bag from material which otherwise would have been wasted. A scene from Productivity film "Material Motters."

(Below) Mr. Eric Tuff, production engineer, shaws waste from o metal stamping which is raw material far other work in this scene from the British Productivity Council's film "Material Motters."







Pretty girls rhyme the advantages of national advertising media in "Take It Fram Here" ane of the '55 Texaca dealer mation pictures.

#### Texas Company's Annual Dealer Program On Tour With Eye-Filling Screen Material; Inspiring "Sell"

A CASE ANY READERS have missed our annual pacans of praise for the film projects of the Sales Promotion Department of The Texas Company, let's go over it again. While the basic programs are not different in substance every year, the subjects are different, and the whole ball of wax has become a yearly event that Texaco customers and working associates look forward to with real anticipation.

#### Theme Is "Be Campetitive"

Again this year. Texaco's annual dealer meetings were the biggest thing of their kind in industry, 37,500 dealers are taking part in some 700 meetings to be held in all 48 states, 66 traveling crews, fully equipped with banners, posters, fllip charts, films and projectors, are working north with the coming of spring to announce the sales theme for 1955 - Be Competitive.

As Jack Gregory, Texaco's Sales Promotion Manager, explained at the regular "dealer" meeting the company puts on in its New York headquarters for home office execu-

Jimmy Durante and Danald O'Cannor play Texaca station managers in a scene fram "Take It Fram Here" as Harry VanZell judges ad media.



tives, visiting firemen and good friends of the company: "Competition is the foundation of American enterprise, and we in the oil busi ness, especially, don't want to shy away from it."

#### Meetings Run Like Clackwark

As is customary in the Texas Company shows, the meeting goes by clockwork. It is a tremendously big operation to tell the same story to 65,000 people and tell it to each of them in the same way, but Texaco's system makes it easy to do. Meeting leaders don't read from a prepared script, but they do cover exactly the same information in their own words and they are supposed to make their pitch in a definitely fixed number of minutes. The dealer isn't going to get bored because he never has a chance to be--things move too fast,

The backbone of this year's meeting, as usual, is film—three motion pictures which outline (1) the company's advertising plans; (2) a product success story—Petrox; and (3) the sales theme—Competition,

Mr. O'Cannar interviews media "reps" during Texaca's light-hearted but meaningful review of company advertising plans.



#### BUSINESS SCREEN CASE HISTORY FEATURE OF THE MONTH

Take It From Here, 20 min., color, produced by Joseph Rothman, is a zingy presentation of Texaco's 1955 advertising plans, featuring Jimmy Durante, Donald O'Connor, Harry VonZell, and a covey of gorgeons babes designed to induce enthusiasm for Texaco ads in the most lethargic dealer.

Petrox 1 Miracle of Petroleum. 11 min., color, produced by Audio Productions. Inc., is a review of the success of Petrox, an all-petroleum gasoline additive introduced a year ago. More than a story of the product's proven performance, this film hews to the tone of the meeting by moving along briskly, making its point effectively and using a few high comedy sequences in the process.

#### Main Feature Pegs Success

Texaco's "big" picture. Speaking of Competition, 60 min., color, produced by Joseph Rothman, tells how a young man manages to resuscitate a failing gas station he has just bought, and through keen



The mast lethargic dealer gets enthusiastic about ad media when its "sald" by these gals.

competition boost it into a successful enterprise. This too, though basically serious, is a comedy of had business methods, with oldtime comedian Vince Barnett as foil to the hero.

The Texas Company has established the pattern for its meetings after years of trial and error. Experience has proven time and again that nothing can do the job that films can. The company wants a meeting that is entertaining, but above all with definite informational and inspirational value. That meetings are enjoyed is indicated by the more than 75% attendance by Texaco dealers year after year. on a voluntary basis. And that the dealers learn something and put it to good use can only be measured by Texaco's sales success fourth

largest oil company, it is second largest money-maker. The Texas Company is priming its dealers to more than maintain this enviable position, but to increase it.



Scene in Texaca's "Sheep"

## Texaco's Farm Program Offers Film on "Sheep"

★ Here - an entirely different aspect of the Texas Company - films:

Every year. Texaco invites its farm customers and their friends to a party. These take place in every state in the Union, and have become an event in many communities, Pop. Mom. and all the kids show up--mainly because it is a right friendly shindig, but also because Texaco annually has a really great movie to show. The favors. coffee and cake, and interesting displays are a fillip to Texaco's farm movie, which the company, and producer Audio Productions, Inc., have been working on for almost a year in advance. This year's film is about Sheep, and like Texaco's nine previous films on hogs, cattle, dairy cows, bees, chickens, apples, etc. it can be considered the definitive film work on the subject.

Besides going in to the place of the sheep in our agricultural economy, the film focusses on what farmers are most anxious to seeoutstanding flocks of most of the better-known breeds, and explanations of their principal characteristics. One interesting point: although 70% of sheep are raised in the Western range states, most lamb is consumed in the big Eastern cities. Lamb has never caught on as a standard item of diet in most of the country. Nevertheless, there is not overproduction at the present time, and American farmers are showing an increased interest in sheep production.

Sheep and other Texaco farm films are available from company branches in various cities.

## The American Traveler Gets a Fresh Look at Hotels' Advantages in "Road to Hospitality"

Sponsor: American Hotel Association.

Title: Road to Hospitality, 28 min. color, produced by Trident Films, lnc.

★ While the biggest news in the overnight lodging business is undoubtedly the record making \$1.5 billion mark motels did last year, there is no blues-crying in the hotel industry, either. Hotels remain firm in their time-honored fields of luxurious accommodation, dining, banqueting and other hospitalities motels have rarely touched, and, are borrowing not a few tricks of service and convenience from the motel trade, as well.

To show the American traveler some of the things he can expect to find in a hotel, the American Hotel Association is currently presenting a new film. Road to Hospitality. that takes a vacationing family of four on a motor trip with stops at fine hotels along the way. More facets of hotel operation are shown as each member of the family drifts off into a dream sequence that points up some of the romance and glamor of the hotel business from the old-time lnn to the most modern big-city hostelry.

Some of the modern conveniences the family discover are drive in registration desks, good parking and garage facilities, special arrangements for families with children and luxuries taken as a matter of course in a hotel that even the most ultra motels do not approach.

Road to Hospitality is being distributed free of charge by the American Hotel Association, 221 West 57th St., New York, and by Trident Films, Inc., 510 Madison Ave., New York.

"Change" . . . as exemplified in this calarful, elegant new '55 mcdel

#### General Motors Introduces Its 1955 Models Tells Engineering Story in "Change . . . For the Better"

**Sponsor:** General Motors Corporation,

Title: Change . . . For The Better. 1012 min., color, produced by Raphael G. Wolff Studios, Inc.

\*An example of how to make a sponsored film serve double-duty as a topical product announcement and a long-lived public relations vehicle has been achieved by General Motors Corporation with its new soundand-color motion picture. Change . . . . For The Better.

In its original form, this film served to introduce the 1955 line of GM cars and to show why design and engineering changes each year are changes for the better.

#### Lang Range Patential Indicated

By eliminating the scenes exposing the new cars and adding one additional sequence. GM is possessed of a timeless PR story which hits hard on the fact that America's constant demand for new and better things and industry's effort to provide them means ever-growing payrolls, an ever-rising standard of

Star of GM's "Change" is a prewar auto and "she" tells of her pleasure at that first family picnic when she was shiny new.



living and constant change . . . for the better.

Change . . . For The Better is the autobiography of a used car, narrated with a feminine voice. The viewer first sees an old GM model in a junk heap. The story of the car is rescreated from the time of its first proud owners, through its life as a second-hand car, to its ownership by a boy with his first job, and its eventual retirement. From there it is re-born as scrap steel for a whole new cycle.

#### Has a Basic Ecanamic Slant

With this humanized recital, the economic importance of new and used cars is indicated. The plenitude of variously priced automobiles makes possible the decentralization of living into suburban communities and increases production through faster transportation. Change . . . For The Better is available through GM's film library in Detroit after nationwide dealer and press showings, including Motorama audiences throughout the country this spring.

Time wreaks its havec but the end for the old car is "scrop" for production of another as progress continues its course.

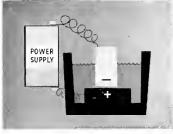


#### Designed to Sell a New Industrial Process

ELOX CORPORATION EXPLAINS METAL CUTTING PROCESS VIA THE SCREEN

★ Several techniques which make the motion picture a superior medium for selling industrial processes help to explain the theory, application and henefits of a new metal cutting process in *Electrical Discharge Machining*, a 20-minute sound and color film, made for the Elox Corporation, Michigan, by Video Films, Detroit.

Elox Electrical Discharge Machining is a revolutionary concept in the field of metal working. It cuts



Contemporary art in animation helps explain Elox process in new Sales film.

shapes that once were commercially impossible into the hardest metals, including tungsten carbide. Elox succeeded in making this method practical and economical but it still faced a difficult sales problem: the process proved difficult to understand and even harder to believe.

Elox officials consulted their advertising counsel. Tech ADgency.

which recommended an explanatory motion picture and suggested Video Films on the basis of Video's experience in film work for Ford. Detroit Edison and Monroe Auto Equipment, among others.

#### Example of Good Teamwork

Working together. Elox, the agency and the studio have turned out a motion picture that is expected to give both technical people and laymen an understanding of what Elox Electrical Discharge Machining is, how it works, what it has done and can do.

Camera techniques used by Video Films in the process exposition:

Animation — illustrates the theory of Electrical Discharge Machining. Electrons. atoms, charged vapors and other phenomena are represented in an art style that differs greatly from standard mechanical animation sequences, Rector-Pearce Studio supplied the art work.

#### Time-Lapse Makes It Clear

Time-lapse — these sequences show actual cuts in progress. Elox engineers set up jobs so that they could be disassembled to give the camera a cross-sectional view, A portion of the cut was made under normal conditions, then the coolant was drained from the tank, the two-

(CONTINUED ON PAGE 56)



Mr. George Mitchell, designer of the Mitchell Camera, is shown holding ane of the first precision movements, the "heart" of this equipment.

T HERTY YEARS AGO there was demonstrated for the first time a new motion picture camera which was to have a major effect on the art of making films. At that time, the budding silent motion picture industry was beset with many difficulties, among them the need for easier operating, flexible cameras.

The new "Mitchell" camera offered unusual first-time features which aroused immediate interest. Users found the camera was easily operated and that it cut production costs by reducing to a minimum the setting-up, focusing and adjusting of the camera. The Mitchell was dependable—the precision-built movement was accurate and durable, not in the least temperamental.

A radical "rack-over" mechanism permitted direct focusing through the camera lens, eliminating costly guesswork and allowing the operator to see exactly what he was photographing.

#### Won Rapid Acceptance

Such unique features resulted in rapid acceptance of the camera. In a short time, the Mitchell was standard equipment in every major stu"30 Years Behind the Mitchell"

THE STORY OF GEORGE MITCHELL AND THE PRECISION CAMERA THAT BROUGHT NEW MEANING TO "STUDIO QUALITY" IN PRODUCTION WITHIN THREE DECADES

dio. Designed by George Mitchell, the new camera quickly became synonymous with the finest in motion picture photography. In recognition of 25 years of special contribution to the industry. George Mitchell received the Academy of Motion Picture Arts and Sciences "Oscar" award: ". . . for the introduction of equipment which stampeded the artistic progress of films; and for continued and dominant presence in the field of cinematography."

#### New Demand Was Met

In 1926, the addition of sound to film produced an upheaval Hollywood never forgot. There was an urgent demand for new cameras and other equipment. Mitchell Camera Corporation achieved another "first" by developing the compact, noiseless "BNC" camera. The clicking noise which had anchored muffled, cumbersome cameras to the sound stage was removed in this new machine. Silent and freely mobile, the new sound camera became the standard in Hollywood and in most of the film studios throughout the world.

#### 16mm Field Comes of Age

With the tremendous growth and diversified development of the 35mm motion picture industry came a new force—the 16mm motion picture industry. To meet the need for a camera which would maintain the high standards of professional cinematographers, the Mitchell 16mm Professional camera was introduced.

All of the technical excellence of the 35mm camera was made available in the 16mm unit. The Mitchell "16" soon found popularity in this non-theatrical field.

#### **Versotility Serves Frontiers**

Today, hundreds of Mitchell cameras, 35mm and 16mm, are in active service in the United States Armed Forces. Their use extends from documentary and training films to top secret research. This photography ranges from filming pin-point details of atomic explosion to the flight characteristics of rockets and guided missiles.

American industry, U.S. government agencies, and civilian research centers are using Mitchell cameras. The ability to produce sharp films at speeds ranging from "stop-motion" to high-speed photography, and under exacting and difficult conditions. permits highly flexible use of these cameras. Notable among Mitchell users are aviation manufacturers who have, in many cases, set up complete motion picture film departments to handle their own test and development and documentary work. Films of test runs and demonstrations have produced information unobtainable by any other method.

Camera Bexibility, low budgets, mobility and photographic fidelity have been important elements in the growth of television. Many film producers developed multiple camera shooting set-ups, using both 16mm and 35mm cameras. Additional spe-

cialized filming techniques were originated but again standardization was on Mitchell cameras.

#### Cameros Produced Individually

The Mitchell camera is said to symbolize change. Yet the first Mitchell camera, which over 30 years ago revolutionized a new industry, today is still in daily use in a motion picture studio in Hollywood—a tribute to the design and workmanship of each unit,

Mitchell cameras are not mass produced; each is built individually. Emphasis is placed on the highly skilled craftsmen who make the cameras. Most of the plant's camera technicians have been with the firm for a long time.

#### Haw Mitchells Are Built

Basically. Mitchell makes five types of cameras: the 35mm "NC" sound camera: 35mm "BNC" studio sound camera: 35mm Hi-Speed camera: 35mm standard camera: and 16mm Professional sound camera.

Each camera is composed of almost one thousand parts. Mitchell is equipped to make all of the camera parts in its own plant, believing that quality control can be assured only in this way. For example, the camera box is machined from an aluminum casting and requires about 65 different operations taking approximately 30 hours of highly skilled work.

Not only are the finest tool steels used in working parts, but the parts

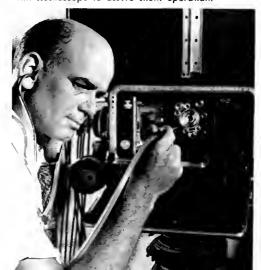
65 different operations are required in mochining comera box. This has three gear centers with cumulative talerances of .0001.



Precision tests are essential all along the line. In this picture, the test is being made on the surface of a film movement mechanism of the camera.



A Mitchell engineer makes a final examination of the movement of a 35mm camera. Here he is checking it with stethoscope to assure silent operation.



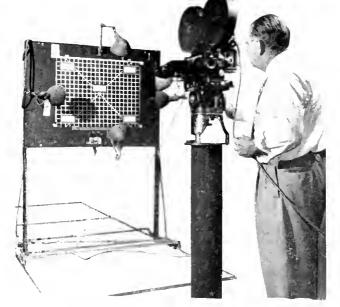
are hardened and toughened by heating them above their critical range and then quenching them in oil. The plant parkerizes all fittings to insure their corrosion resistance.

Because many of the Mitchell cameras are used abroad under power supply voltages and cycles which vary with each country, a variety of motors are required. A range of motors must be used to meet high speed, variable speed and sound speed requirements. In the motor installation and test section of the Mitchell plant one can watch a technician select desired motor voltage and cycles from a panel which represents countries and combinations as varied as the I nited Nations roster.

#### Camera's Durability Valued

The heart of the Mitchell is its precision movement. Here, as in other parts of the camera, tolerances are restricted to .0001 of an inch. A watchmaker, though working on a much smaller object, has far more latitude in assembling a time piece than the camera technician working on a Mitchell movement.

The Mitchell camera's durable performance is a valuable production asset. In 1951, a cinematographer, Don Malkames, purchased a 35mm "BNC" camera and has shot over two million feet of film, to date, in filming two hundred television shows. During the entire photography of this footage, not a single screw has had to be adjusted on the camera since it left the factory. This same cinematographer still is using a Standard Mitchell.



One final test: new Mitchells are checked out on this moveable test stand with camera facus an screen patterns.

purchased 28 years ago, right alongside his new "BNC."

#### Operational Testing Pays

At every step of its manufacture and assembly, the Mitchell camera is subjected to constant control checks, plus tolerance and operational examinations, Assembling the complete camera is a painstaking, methodical procedure. Final inspection includes sound tests plus lens calibrations which are accomplished on 20 targets set at distances ranging from 1 foot to 250 feet. Minute inspection is made of special double-exposure test films photographed with the newly completed camera. Every camera leaves the plant ready

to set up and operate as soon as it has been unpacked.

#### Mitchell Saves Hape's Day

A recent event in Oklahoma City points up this "ready to operate" characteristic. A well-known producer had just received his new Mitchell camera and blimp in shipping crates, when Bob Hope arrived on the set for a shooting sequence. Hope could be available only time. The film had to be shot the new untried camera right ther or not at all.

Camera and blimp were uncrated and mounted on the tripod. The factory grease, applied for shipping, was cleared from the aperture, the camera loaded with film, the picture shot, Every foot of film was perfect.

#### Source of Special Equipment

In the 110,000 square foot plant, in Glendale, Cal., the Mitchell Camera Corporation produces a wide range of photographic equipment. Among items manufactured are; the Mitchell Background Film Projector used in motion picture studios; the radically new Vista-Vision camera, developed in conjunction with Paramount Pictures Corporation; television scanning equipment for the Phileo Corporation; and a number of classified new types of cameras for use by the military.

Reviewing the myriad activities of the Mitchell Camera Corporation, Vice-President J. D. McCall comments, "It is one thing to create success—another to maintain it. We believe this can only be accomplished by putting into each Mitchell camera the type of workmanship which defies duplication."



Educational film production: the Moody Institute of Science is shown filming one of its widely popular films with a Mitchell 16mm camera equipped with a sound-proof blimp. This equipment is also widely used by industrial film-makers.



Theatrical progress: the first Mitchell VistaVision camera delivered to Paramount Pictures. Shown above (I to r) are: Y. Frank Freeman, vice-president of Paramount in charge of Studio; Gustav Janson, Mitchell engineer; J. D. McCall, vice-president, Mitchell Camera; Cecil B. DeMille, producer-director; and Don Hartman, executive producer at Paramount.

TV film shaw trend continues as Lucille Ball (right) does a scene for "I Love Lucy" and the big Mitchell puts it on film for editing and release on television.





Production scene during the moking af GE's "Farm Family American"

## More Power to the Farmer

FARM THEMES PLAY KEY ROLE IN GE FILM SERIES

GINERAL ELECTRIC COMPAN'S More Power To Imerica program, which the company launched ten years ago, was designed as a means by which GE and its natural sales allies could help speed the electrification of industry, community and farm.

To accomplish this objective, the company brought to bear many different methods of communication. One of the most important of these has been the sales development program, consisting of 30 More Power To Imerica films released to date. Three have been on specific industries, nine on products and processes, six on community improvement, four on utility relations, two have been training courses, and six have been on farm electrification.

#### Farm Films Began in '45

The films that have made up the MPA farm series were More Power to the American Farmer, in 1945, which proposed a joint action for farm electrification between GU's allies and itself; Running Water on the Farm, in 1946, which pointed out the advantages of clean running water on the American farm; Green Hay, in 1947, which spelled

out the advantages of barn hay curing and which later won a National Farm Safety Award for the best television program of the year; Welding on the Farm, in 1948; Electrified Farming, in 1950, and a sound slidefilm on Farm Wiring. Now in 1955, a seventh farm program has been added to the MPA roster.

#### Over 3,000 Prints in Field

General Electric's sales allies electrical manufacturers, dealers and power companies - have invested almost \$500,000 in print purchases of these MPA films. To date, 2.174 prints have been purchased and 964 are presently on deposit in GE Apparatus Sales offices.

The results of the More Power to America film program thus far indicate that it has been a major force in the electrical industry's decade of greater expansion. In 1945, when MPA began, a specific goal was to attain an increase in the use of electric power of one kilowatt hour per man hour by 1950 -a 25% better than had ever been done before. The goal was more than met—by 1950, the nation was using nearly two additional kwh per

A calarful barn donce sequence winds up the stary of "Farm Family American" latest of the General Electric Campany's "Mare Power to America" film series.



man hour. And, it can be expected that, by the end of 1955, kwh per man hour will have more than doubled the 1945 figure.

The importance of the MPA film programs in focussing the attention of American industry on the need for continually increased production can not be underestimated. It can be said that the whole More Power to Imerica series, in speeding the growth of the electric industry, is also speeding the growth of the nation.

## Story Behind the Film "Farm Family American"

★ Farm Family American, 271g min., color, was written and directed by Jack Glenn, Inc., for GE's Visual Education Section in Schenectady, Mr. Glenn spent several weeks living on typical dairy farms gathering local color and material. He learned a lot about the facts of dairy farm life and his script reflects it.

One fact in particular stands out it is the young farmers who are making the changes. Coming back from agricultural schools with fire in their eyes and modernization in their minds, they just aren't interested in doing their chores the hard way so they go right to work on father, without any prodding from the electrical people. Mr. Glenn also found that it isn't just the drudgery dairy farmers object to in the current dairy market the farmer's profit margin is low, and electrification can really mean the difference between a profit and a loss. Old Bossy won't make her



Assembly-line techniques keep this modern doiry barn spic and span; its the ideal of American form families



A dromatic moment in "Farm Family American" os Georgene sets out to do a mon's job on the old form

keep if the farmer has to spend hours a day catering to her individual needs.

Faim Family American shows how complete electrification of specific farm operations works to the advantage of the farmer. It reflects the experience GE has gained in application of electrically powered equipment on the farm. The story illustrates the plight of two first-generation farm families



Electrified silo operation helps this lad do a mon-sized job . . .

whose dairy farm efficiency is hampered by outdated farm equipment. It shows the efforts of young adults in each family to convince their parents that modern electrified equipment and machinery can improve their farm operations and profits.

The MPA program kit, including the film and related printed materials, may be purchased through General Electric Apparatus Sales Offices by organizations wishing to conduct campaigns for farm electrification. The film, Farm Family American, is available on free loan from all offices of Association Films, Inc., 347 Madison Avenue, New York.



But former Staetzel is old-fashioned and his daughter Georgene gets the silent treatment as he resists changes.



The occident which fallows brings o change of heart as former Stoetzel heeds the coll to modernization.

## How other firms are improving business with pictures



## Lever Bros. soved promation dollars with Kodoslide Prajectors

Previewing promotion displays was once a costly job at Lever Brothers Company. Branch managers were colled to the home office for a shawing of the octual display pieces.

Solution—inexpensive color slides were mode of each piece and sent out in sets for the managers to preview on Kodaslide Master Model Projectors. Result—thousands of dollars saved in time and trovel expense.



The Merrihome Studios, of Kotonah, New York, design table lamps for exclusive decorator shaps. "To avoid shipping heavy, bulky lamps on semionnual selling trips," says this company, "we photograph them on Kodachrome Film with a Kodak Pany 135 Comera. We show the slides an a Kodaslide Table Viewer.

"The lamps are photographed fully lighted against fine backgrounds. This shows them off to better advantage than would be passible with samples. And buyers give Kodachrome slides much mare study than they do actual samples. Our Kodaslide Table Viewer is a most persua-



#### Steel company films operatians for training and evaluation

A leading steel company uses the 16mm. Cine-Kodak Special II Comera for making a wide variety of troining and methods-study movies: on operating methods to show sovings to other districts, on use of safety equipment, on experimental use af new equipment, on proper housekeeping and maintenance methods, on demonstration of detailed monufacturing steps.

Even under the extremely adverse filming conditions in a steel mill—intense heal, freezing cold, and flying dust—the Cine-Kodok Special II does an excellent job.

How can YOU use photography to baast sales, cut casts, or improve efficiency? Your Kodok Audia-Visual Dealer can help you answer this question.



## Power tools for selling power tools

Pageant Sound Projectors keep 4000 distributors informed and excited about 1500 Thor Company products

"Movies accomplish a major part of our sales-training job," says John F. Corkery of the Thor Power Tool Co., Aurora, Illinois. "And they do it better and at lower cost than any other way I know of.

"With our first 16mm, movie, *The Inside Story of Thor Power Tools*, we have 'taken' more than 3000 distributor salesmen on a tour of our plant. And the enthusiasm the movie has created among these salesmen has paid off measurably in improved sales performance."

#### Power tool for sales training

Thor uses 22 portable Kodascope Pageant Sound Projectors to show the movies at regional sales-training meetings. They chose Pageants because they offer the most in picture and sound quality and in reliability.

"Especially helpful in assuring the clarity

of our sales story," says Mr. Corkery, "is the sound-focusing feature. And the Pageant's lifetime lubrication eliminates the worry of on-the-road projector breakdowns and the other consequences of improper oiling."

#### Ask for demonstration

Many progressive companies like Thor are increasing their selling efficiency with movies shown by Pageant Projectors. Chances are movies can bring added sales power at lower cost to your business, too.

To meet your most exacting requirements, there are six Kodascope Pageant 16mm. Sound Projector models. Ask your Kodak Audio-Visual Dealer to demonstrate

them for you. Or just mail the coupon below for a new free color catalog of all Pageant Projector models.

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Please send me the i	ame af nearest Kadak Audia-Visual Dealer	and complete information as
	Kodascape Pageant 16mm. Sound Projecto	
	Prajectars and Table Viewers 🔲 Kodak Mi	
		Att.
NAME		
NAME POSITION COMPANY		

#### **ELOX SHOWS PROCESS:**

DONALINED FROM PAGE 513

section work-piece split and an exposure made. The tank was filled, another portion of the cut made and then the draining and disassembling repeated.

Although it took the producers almost eight hours to shoot, the process of cutting a \$1.2\text{"} round hole through \$1.2\text{"} of tungsten carbide (which ordinarily takes \$15\text{ minutes}) is shown on the screen in about \$45\text{ seconds}\$, A bottomed cavity cut and a grinding operation are shown by the same technique.

"I nderwater"—this sequence shows the process at work in a glass tank filled with the liquid coolant to explain what factors must be controlled.

Close-ups—near the end of the picture show examples of jobs done by the new process. In some cases, magnification on a six foot wide screen will be 150 times larger than actual size. These sequences are employed to show clearly the finish the process produces.

The scenes are accompanied by a narration that, while technically accurate, can be understood by laymen. Showings of the film to interested groups can be arranged by contacting the Elox Corporation, 740 N. Rochester Road, Clawson, Michigan.

## Intercam Systems Pramoted in Film, "Ta Keep In Tauch"

★ Privately-owned, automatic intercommunications systems and how they meet the demands of modern business are the subjects of *To Keep In Touch*, sales promotion film sponsored by Kellog Switchboard & Supply Co., Chicago.

A project of Kellog's Special Products Division, the 20 minute picture was developed under the supervision of Carl Megelin, sales manager for Kellog's Chicago Select-o-phone Branch, Sarra, Inc., produced the film.

Designed for use by Kellog's 55 intercommunication dealers for showings to their prospects, To Keep In Touch was first circulated for special dealer screenings throughout the nation.

Lighting the importance of private inside dial telephone systems, the film analyzes outside and inside communication problems facing modern business, industrial and professional organizations. On-thespot scenes show how intercomposite to meet these problems. Banks, hotels, clubs and many types of service and manufacturing business.

## What's New in Business Pictures

nesses are among the users and potential users depicted in the film.

A wide choice of systems are presented, ranging from six-station units to complex systems which handle thousands of inside business calls.

Case histories of three selected users from diversified industries dramatize economy factors, ease of operation, executive conference hook-ups and other advantages of these automatic systems.

Distribution of the film is being made through Chicago offices of Kellogg.

## Flower, Lawn Building Facts in "Haw Green Is Your Garden"

★ Pictorial advice on flower-growing is featured in How Green Is Your Garden, sponsored by the American Agricultural Chemical Company and now available on free loan from Films of the Nations' regional distributors.

The 30-minute 16mm sound-color film covers the latest methods of successful lawn building and care: how to start a new lawn from the first rake-scratch, how to feed an established lawn, rebuild a neglected lawn.

Projected are effective methods of planting and feeding flowers with special information for rose growers and hints on vegetables. Combined with closeups of favorite flowers are action scenes in parks, playgrounds, swimming pools, bigleague baseball fields and race tracks, a golf course during tournament play. Such locales are made more attractive by being framed in flowers or exemplify excellent lawns.

Request bookings from Films of the Nations, 62 West 45th St., New York 36. This office will indicate the nearest regional distributor.



Helping tv installers is "Up She Goes" a new Channel Master film.

#### Channel Master Brings Dealers Up to Date with "Up She Goes!"

• New ideas in every phase of television receiver installation are brought to the screen in Up She Goes!—sponsored by Channel Master Corporation, Ellenville, N.Y.

Produced in color by Paul Hance Productions, Inc., New York City, the 30-minute film is to be shown to ty dealers and installation men at a series of TV Installation Clinics conducted by Channel Master distributors throughout the country.

The film discusses antennas, rotators, masting, and couplers in a presentation designed to help the dealer take advantage of every profitmaking opportunity by informing him of today's latest time-saving, labor-saving installation techniques.

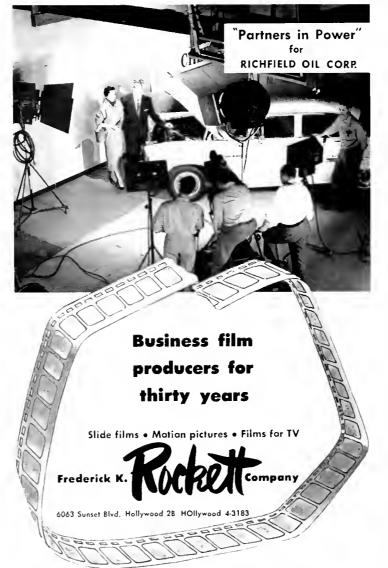
Up She Goes! was produced at the request of distributors and dealers following the success enjoyed by Channel Master's first technical film. The Antenna is the Payoff. This film was seen by more than 75,000 dealers and installation men in more than 500 separate showings.

Up She Goes! is available on loan from the sponsor to radio and television school and other educational institutions.

#### "Law of the Lond" Awarded Washington Gold Honor Medal

◆ A 28-minute color documentary, Law of the Land, produced for Law of the Land, Inc., New York City, by Louis W. Kellman Productions, Philadelphia, was awarded a George Washington Gold Honor Medal by the Freedoms Foundation.

Presentation of the award to Executive Producer Louis W. Kellman, Director Paul Wendkos and Writer Bob Post was made at Valley Forge, home of the Freedoms Foundation on Washington's birthday.





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Meet Snub Pallard in the new International Paper Campany film "Designed to Ga Places"

#### Slapstick Fun of Snub Pollard Revived in Ray Wolff Picture

\* The wonderfully wacky character created by Snub Pollard as one of Mack Sennett's original Keystone Kops at the dawn of theatrical movies, will come out of decades of hibernation for International Paper Company's new sponsored motion picture. Designed To Go Places, being introduced by Raphael G. Wolff Studios, Inc., of Hollywood.

Pollard makes his appearance in a black-and-white prologue to the color film, to establish, with his inimitable comedy technique, the ludicrously difficult and inefficient methods of packaging large objects before the introduction of modern paper containers. Once again he sports the Gargantuan, drooping, black mustache; the flapping, white cotton gloves: the dispirited white spats: the atrocious, much-too-small black derby, and the huge, tinny watch, with its clanking steel chain. which more than a generation ago helped make him one of the great comedians of the silent screen, and which will evoke heart-warming nostalgia to many a viewer of Designed To Go Places.

To completely maintain the mood of early-day "flickers" Pollard's scenes are undergranked by 60 per cent, the sound track beats out a din of nickbodeon-inspired piano music, and "dialogue" is handled through titles.

Working with Pollard in the prologue are two other old-time comedians. Budd Buster and Richard Cramer.

#### "Greenbrier Holiday" Prints Out for 16mm and TV Release

• The Greenbrier, 177-year-old resort located at White Sulphur Springs, West Virginia, recently has released a 10mm, 27-minute documentary in color and black white versions.

Greenbrier Holiday takes the ciewer on a vacation at the historic spa in the heart of the Alleghany Mountains, Write the Public Relations Department. The Greenbrier, White Sulphur Springs, West Va.

### What's New in Business Pictures: 2

#### "Massachusetts Holiday" Sings State's Invitation to Tourists

★ Massachusetts Holiday, a 30-minute color sound motion picture singing the delights and attractions of this eastern commonwealth as a vacation-travel region, was presented in premiere showings in all sections of the state during March.

The film is the newest effort of the Massachusetts Department of Commerce to promote an annual half-million dollar tourist industry. Richard Preston, the department's commissioner, said that bookings were being listed—showings have been arranged for New York City. Washington, D.C., Philadelphia and Chicago, A number of television stations have requested prints.

Produced by Bay State Film Productions, Inc., Agawam, Mass., the film was supervised by Amico J. Ba-

rone, director of the state agency's development and promotion division.

Vs Massachusetts Holiday proves the seasonal pleasures which the vacationist can enjoy in this state, it covers all the sections from the Berkshires to the Islands. The state's historical appeal, the beauty of its hills and rural areas, the drama of its long and fascinating ocean coastline are inviting elements blended. One finds the quiet beauty of Boston's Louisburg Square, the surf rolling on beaches of Martha's Vineyard. Cape Cod and the North Shore. The viewer is led down Nantucket's cobbled streets fined with the mansions of early seafarers, taken to the world-reknowned Tanglewood festival at Lenox. Old Deerfield's slumbering past.

Shots of race week at Marblehead.

tront fishing in Pioneer Valley, striper and giant tuna fishing along the coast add appeal. The potential vacationer will see that everything, from riding the swan boats in Boston's public gardens to skiing and surf-boarding, is available to the visitor. Here, too, in the cradle of American liberty, he will see world-renowned landmarks—testimony to Massachusetts' role in the establishment of this nation; Bunker Hill, Faneuil Hall, Paul Revere's home, Plymouth Rock.

Part of the panegyric quality of the film is a group of ballads by Milton Levy, Bay State Film official in charge of tv and music writer. The ballads, sung by Al Rawley of Boston, form an original thematic setting. Varration was prepared by Edward knowlton of the Bay State Film staff, direction was by David Doyle, vice-president of the production company.

Any organization may obtain the film on free loan by writing Amico J. Barone. Director of Development, Massachusetts Department of Commerce. 334 Boylston St., Boston 16, Mass.

#### "Big Trains Ralling" Available From United World Films, Inc.

• Big Trains Rolling, recent 16mm sound-color film sponsored by the Association of American Railroads will be distributed by United World Films, Inc., New York.

The film emphasizes the service performed by American railroads in meeting the needs of agriculture, industry, commerce and the general public. The audience rides passenger on an eventful overnight trip with two young people, traveling from city to city through the scenic wonders of the great outdoors. From roundhouse to railroad depot, and along the open rails, the complex operations and maintenance of this far-flung transportation system are shown.

Big Trains Rolling is available free to schools, churches and other non-theatrical audiences. Write to Vincent Capuzzi, Manager, United World Free Film Service, 1445 Park Avenue, New York 29, N. Y.

## Closed Circuit TV Facility at Consolidated Film Labs

• Current operation of closedcircuit television projection facilities at Consolidated Film Industries. Hollywood, marks the "first such installation available" to processing laboratory customers, the firm has announced.

In operation since March 14, the new Vidicon unit enables film production personnel to see how their ty release prints look when televised.

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Among the prints in your Film Library, there are undoubtedly some which, through hard, frequent usage have been damaged — with the result that the impact of your message on audiences may be seriously diminished.

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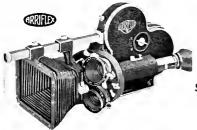
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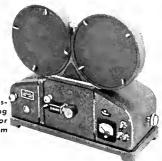
Station KDUB-TV, Lubbock, Texas Capital Film Service, East Lansing, Mich. Shaw Hospital, Lowell, Mass. U. S. Army, Frankford Arsenal, Philadelphia, Pa. A. I. Dupont Inst. (Nemours Foundation), Wil., Del. U. S. Naval Microtilm Laboratory, Washington, D. C.

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Martin-Senour Paint Ca. has just released the third in a series of sales pramotion slidefilms . . . scene above is from "Calar in Action."

## "Color In Action" Added to Mortin-Senour Point Solespix

**★** Color In Action, the third in a series of sales promotion slidefilms produced for Martin-Senour Paints, has been completed by Sarra, Inc.

The new 12-minute film introduces the sponsor's latest paint merchandising medium—the Customized Color Center—to dealers and their sales personnel. How the CCC unit fits into the dealer's paint color sales effort and how it meet the paint color needs of retail buyers are photo-told in the film.

The picture says that the new unit provides every needed color selection for both interior and exterior paints—without special equipment or huge supplies of paint inventories.

Color In Action was written by Wayne A. Langston, directed and photographed by Ray Mueller under the supervision of Harry W. Lange, Sarra production manager.

In addition to Color In Action. Sarra also has produced two other sound slidefilms for Martin-Senour. Color Comes of Age depicts the history of colors in paint from the beginning of mankind down to present day concepts and use. Opportunity On B heels deals with the company's line of automotive paints and finishes. A fourth film currently is in production in Sarra's Chicago studios.

Distribution of these films is handled through Martin-Senour's headquarters in Chicago.

#### Slidefilm Cooches Clothiers on Pushing du Pont's "Orlon"

★ "Added Value" is the simple psychological weight of present day sale-smanship according to Selling with the Modern Touch, a 15-minute retail sales training sound-slidefilm on the commercial appeal of men's apparel made with "Orlon" acrylichber, a product of E. I. du Pont de Necours and Company, The film is being offered on free loan to stores.

By denonstration and repetition, the film and an illustrated folder

#### What's New in Business Pictures: 3

supplement drill the salesman on the advantages of Orlon in regular weight suits and casual garb. Quaint but effective historical cartoon symbols and neat line drawings coach the salesman by crediting Orlon with giving suits a "truly luxurious hand: a new light weight comfort, a lasting shape and press retention."

After learning the customer's style, color and price preference, move in with the modern touch, says the trainer: stress the value your customer wants most, point out new values—the modern customer wants elothes that combine advantages. The salesman is reminded that a suit customer can become a slacks or sport coat customer—and vice versa.

The color film can be shown on a standard 35mm combination sound-

slide projector or on a 35mm projector and a 33-1-3 rpm record player with microgroove needle.

For information on how to obtain Selling with the Modern Touch (and folder) write: Product Information Section, Textile Fibers Department, E. I. du Pont de Nemours and Company, Inc., Wilmington 98, Delaware.

#### Household Finance Filmstrip Gives Tips on Wardrobe Buying

• Being well dressed depends more on careful thought in planning and huilding a wardrobe than on the amount of money spent—a new color filmstrip lecture is passing this message to organizational audiences, courtesy the Consumer Education Department of the Household Finance Corporation. Make Sense With Your Clothing Dollars, a film companion to a Household Finance booklet, "Money Management, Your Clothing Dollar," shows how principles of wardtobe planning, buying and care as developed in the booklet are put into practical use to help a family solve its clothing problems.

A 35mm silent filmstrip in color, Make Sense... is accompanied by a script to be read as the pictures are shown. How to decide what clothes are needed and how to fit costs into the total budget are explained to give every viewer personal help that will assist him in making wiser choices and better use of his clothing dollars. Basic information on proper fit, good workmanship, and suitable fabries in clothing are depicted.

The film is available on free loan for one week. Reservations should be made at least one month in advance. The booklet is available for 10 cents. Either film or booklet or both may be obtained from the Consumer Education Department, Household Finance Corporation. 919 North Michigan Ave.. Chicago 11. Ill.

#### "Movie-like" Filmstrips Show Lutheron Inner Missions Work

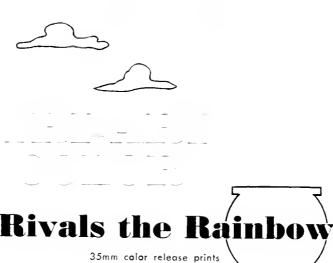
• Two dramatic filmstrips are being used by the Lutheran Board of Inner Missions of Pennsylvania and adjacent states to explain its work.

Susan Brooks shows how a young couple find personal satisfaction by actively entering into the work of Inner Missions. It illustrates the various jobs that the Inner Missions Board does through the local church.

Lost. One Boy portrays the problems that a young couple face when they decide to take a child from a broken home into their life. Also pictured is the work that the Inner Missions Board does in the placement of the child and the way proper solutions to the problems bring great happiness to all concerned.

Both filmstrips were produced by Good News Productions, Inc., Chester Springs, Penn, Two years ago, Good News experimented with a departure in filmstrips, employing motion picture techniques of lighting and editing in the production of 200-frame filmstrips for the Presbyterian Board of Christian Education, Because of the success achieved by these methods, the same pattern was followed in the making of the Lutheran filmstrips.

Information regarding these filmstrips may be obtained by writing to the Lutheran Board of Inner Missions, 1226 Spruce St., Philadelphia, Penn.



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#### The Golden Reel Awards

(CONTINUED FROM PAGE SIXTEEN) Company (Ohio): produced by Masłowski Productions. The Hereford Heritage, entered and sponsored by the American Hereford Association: produced by MPO Productions: distributed by Farm Film Foundation.

#### Category 13: Recreation

Golden Reel Award: Split the Ring, entered. produced and distributed by Audio-Visual Center, Indiana University.

Recognition of Merit Certificates to: Dearborn Holiday, entered, produced and distributed by Ford Motor Company: The Fantastic 500, entered and distributed by Dynamic Films, Inc. Learning to Run, entered, produced and distributed by Lighthouse Films. The Rules of Golf Etiquette, entered, produced and distributed by National Educational Films, Inc.: sponsored by United States Golf Association.

Category 14: Religion and Ethics Golden Reel Award: Souls in Conflict, entered and distributed by Billy Graham Evangelistic Films: produced by Great Commission Films, Inc. in co-operation with Anglo-Scottish

Category 15: Safety Films Golden Reel Award: Puddle y Safe Canoe, entered, produced and distributed by Aetna Casualty & Surety Co., Public Education Depart-

Category 16: Sales and Promotion Golden Reel Award: Counter Measures, entered and distributed by Eastman Kodak Company: produced by Informational Films Division, Eastman Kodak Co.

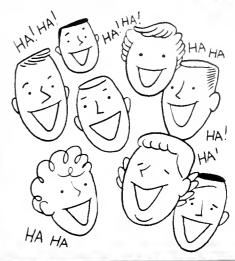
Recognition of Merit Certificates to: Dear Mr. Customer, entered and distributed by Reuben II. Donnelley Corporation; produced by John Sutherland Productions. The Nine Lives of a Salesman, entered and produced by Henry Strauss & Co.: sponsored and distributed by Pan-American World Airways. The Purple Cow. entered, produced and distributed by Dynamic Films, Inc. The Roud Forward, entered and produced by John Sutherland Productions: sponsored by Kraft Foods Company.

Category 17: Science Films Golden Reel Award: ABC of Jet Propulsion. entered, sponsored and distributed by General Motors Corporation: produced by Sound Masters. Inc.

Recognition of Merit Certificates to: Men. Steel and Earthquakes, entered and sponsored by Bethlehem Pacific Coast Corporation; produced by Gene K. Walker Productions: distributed by Princeton Film Center, Scifriz on Protoplusm, entered and produced by J. M. B. Churchill: distributed by Educational Film Library Association. Inc.

EDITOR'S NOTE: The sponsored film The Story of Light was the winner of the Golden Reel Award in Category 21: Classroom Films. This film was entered and sponsored by General Electric Company and produced by Transfilm Dollywood, in Holland by Joop Gesink. Other categories and awards including sound slidefilm winners to be listed in a subsequent issue according to space available.

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## Three Films Help Taxpayers Face Internal Revenue Rigars

\* Increasing columns of newspaper advice and a time-extension did not preclude the mass headache which spreads at the approach of the annual income tax deadline. Serving as visual aspirin for the immediate pre-April 15 deadline days this year were three short films which help American earners with their filing problems.

Produced for the United States Internal Revenue Service, the films were circulated to television stations nationally. The project is sponsored by Universal CIT Credit Corporation, a subsidiary of CIT Financial Corporation.

Tom Yoone, executive director of Filmbuilders, Ltd., Washington, producers of the series, announced that the films were planned to fit into established local tv programs as well as to be shown individually or in series as a complete program offering.

Two of the films employ live photography and were produced under the general title. Tax Tips. The third. The Fable of Phineas P. Filewell. uses the filmograph technique and deals with the adventures and misadventures of a cartoon character.

Distribution of the permanent loan prints to each tv station was accomplished by field personnel of the Internal Revenue Service.

#### SMPTE-Navy Film, "Jiffy," Checks Projector Performance

• The Jiffy, a short test film for rapid checking and demonstration of 16mm projector system performance, has been developed by the Society of Motion Picture and Television Engineers in collaboration with the U.S. Navy.

with the U.S. Navy.

The "jiffy" film is available to 16mm projector manufacturers, audio-visual education organizations, repair shops and camera stores. It provides a simple check or demonstration of projector performance in the four minutes required to run 135 feet of film.

Although it requires no test instruments. The Jiffy facilitates checks for faithful reproduction of wide-range music, picture steadiness, uniform picture brightness, flutter, correct sound track guide adjustment, normal volume, sound focusing in both standard and non-standard emulsion positions, frequency response from 50 to 5000 cycles and dialogue intelligibility.

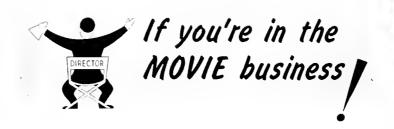
The liffy may be obtained from SMPTE, 55 West 42nd St., New York 36, for \$10.50.

BUYERS READ BUSINESS SCREEN

#### AUDIO-VISUAL FACILITIES AT N.A.M. HEADQUARTERS



Joining the parade of leading U.S. industries and trade groups who have set up madel audio and visual facilities is the National Association of Manufacturers with this new 170-seat board room at New York City headquarters.



...and MUST have Good Color Prints



...the only motion picture lab that prints and PROCESSES in its own Kodachrome plant!



#### Natl. Assn. of Manufacturers Shaws Madel N.Y. Facilities

★ The National Association of Manufacturers moved into new headquarters at 2 East 18th St., New York, last year, bringing together all parts of the organization which had formerly occupied space in three separate buildings. The entire operation has been streamlined for more efficiency and economical opcration of the Association's activities.

A feature of the new NAM headquarters is a board room, seating 170, where the board of directors and the various association committees will meet. Previously it was necessary for such meetings to be held in hotels throughout the city.

The new Board Room contains the last word in audio and visual equipment—only lacking a projec-



Falding doors convert the large board raam into smaller units.

tion booth to make a fine room for any kind of film showings. It has folding doors which roll away on tracks, permitting the room to be divided into two equal parts with automatically operated projection screens built into walls in both sections of the room. The speaker's lectern raises or lowers automatically on pushing a button. Hanging from the ceiling at some 20 or 30 spots about the room are microphones, all controlled from one panel at the lectern. At the head of the room are three reversible panels built into the wall with blackhoard and flannel surfaces on opposite sides.

To permit the greatest flexibility, the new Board Room has an adjacent serving kitchen, with ovens and ice-making machines equal to almost any occasion.

## Victor Projector Operation Depicted in Training Film

◆ The new Model 65 line of Victor 16mm Sound Motion Picture Projectors, manufactured by the Victor Animatograph Corporation, Davenport, lowa, is the subject of Opertion and Care of the Victor 16mm Sound Projector, an 11 minute sound film.

A creative approach has been used to illustrate set-up, threading, operation, cleaning and lubrication of the projector. Produced for International Film Bureau. Incorporated. by Gilbert Altschul. producer of educational films, the demonstration picture sets out procedure for the operator to follow. Closeups detail threading technique and the film takes the viewer through sound and picture quality control.

The new film is available through the sponsor: International Film Bureau, Incorporated, 57 W. Jackson Blvd., Chicago 4, Ill., or from authorized Victor distributors and dealers. The film is available in color or black white.

## \* \* \* "Cellamatic Projection" Used

◆ Successful application of Cellomatic projection may be seen by viewers of the CBS television network show. You Are There, sponsored by the Prudential Insurance Company of America.

in Prudential TV Film Series

The Cellomatic technique is utilized in a film series which explain some of the intricate concepts of insurance via a "magic blackboard" on which illustrations animate themselves.

Production of these films as well as complete technical co-ordination of the process was handled by Lux-Brill Productions, Inc., Brooklyn, New York.

## WANTED - FILM SALES EXECUTIVE

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All replies kept strictly con-

All replies kept strictly confidential.

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## Film Title Printing Is One of Vital Arts of Production

★ The making of titles is one of the least known of the many services that make up a finished motion picture. It is not at all a printing process of just pushing a lever whereupon a perfect title comes out. In fact, title printing is an art considerably removed from that of a printer or typographer.

In simplest terms, motion picture titles are sheets of clear film, called cels, upon which letters are printed with rolls of black, white or colored foil. To make the foil stick to the cel, the type must be heated to an exact temperature.

Beyond that, each title shop has its own secrets, involving methods of temperature control, exact registration, humidity, pre-treatment of the foil for optimum results, cel handling, and the making of traveling or wide-screen titles.

Robert B. Knight, head of Knight's Title Service, in New York, has been in the title business for a good many years, but even today he is learning things from his chief technician. Enrique Martinez, considered to be one of the top motion picture title men in the country.

Mr. Martinez, a native of Mexico. has been printing titles for 21 years, with Knight for the past four years, and previously with Ferdinand Delgado. Inc. He is not only a master of his unusual trade, having originated methods which have greatly improved the modern motion picture title, but combines his outside interests to great effect in the title business. He speaks five languages, and even more important, is letterperfect in the "title credit language" used in 20 or 30 other countries.

This skill is plenty useful when the Knight shop receives a job with orders to make titles in 27 languages, including such as Vietnamese, Icelandic, llongo and Hindi. Ordinarily, this sort of thing is duck soup for Mr. Martinez, but just in case an order for a really hard language comes in, he has a shelf of foreign dictionaries.

# COLOR SLIDEFILMS FOR INDUSTRY COLOR FILMSTRIPS FOR EDUCATION

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\* To list only a few: Aetna Life, Bell Telephone, Am. Medical Assn., Nat. Andubon Soc., RCA-TV, CBS-TV, ABC-TV, Ziv TV, Alcoa, Am. Can, Am. Cyanamid, Ford Motor, Gen. Electric, IBM, Pan Am. Airways, United Airlines, E. J. duPont, U. S. Steel, Penn. Water & Power, Swift, Ansco, Eastman Kodak, George W. Colburn Lab., Ace Film Lab., Caravel Films, Color Service, Jam Handy Org., Mecca Film Lab., Precision Film Lab., Sarra, Transfilm, Warner Bros., United Artists, Paramount.

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PATENT

PENDING



SHELDON NEMEYER

#### Audia Productions Appoints Sheldon Nemeyer as Sales Mgr.

★ The appointment of Sheldon Nemeyer as sales manager of Audio Productions, Inc. has been announced by Frank Speidell, president of the Eastern production organization. A former Navy film executive, Mr. Nemeyer was introduced to sponsors and members of the industry via the full page announcement on another page.

Widely known and well liked throughout the field. Mr. Nemeyer brings considerable experience to his new post. We extend him our best for a long and successful career.

## Two Named Assistant Treasurers at Pathe Laboratories, Inc.

 Appointment of Walter S. Prusiewicz and Burton H. Bastedo as assistant treasurers of Pathe Laboratories. Inc., has been announced by James L. Wolcott, executive vicepresident.

Prusiewicz has been chief accountant of the lab since 1951, coming to Pathe from a position with Pictorial Films, Inc. He is co-chairman of the Motion Picture Industry Credit Group of the National Association of Credit Men.

Bastedo came to Pathe from its parent company, Chesapeake Industries, Inc., where he was controller, He has been with Chesapeake Industries for the past 10 years, spending one year of this time with a former subsidiary, Eagle Lion Films, Inc.

#### Wanda Duke to Depicto Films

Miss Wanda Duke has joined Depicto Films, Inc., New York, in the capacity of art department production manager, John Hans, president, recently announced.

Miss Duke has been in the film industry for 14 years, participating in various phases of slidefilm and arimation production. Currently she is directing her efforts at Depicto Films to the production of wide screen, anamorphic slidefilms.

#### **BUSINESS SCREEN EXECUTIVE**

## Movielab's 25th Anniversary as Firm Continues Its Growth

★ This month marks the 25th Anniversary of Movielab Film Laboratories. Inc., now engaged in a large expansion of its facilities in the big, and newly re-named. Movielab Building, at 619 West 54th Street, New York.

The new space arrangement, covered by a ten year "million dollar" lease, is representative of steady growth of the Movielab organization over the past 25 years. President Saul Jeffee recalls his first independent operation as a "hole-in-the-wall" rack and tank developing lab, housed in one room.

Today. Movielab is one of the largest independent labs in the East, and the largest processor of foreign films in this country.

Ever since his entrance into the

laboratory end of the motion picture business. Mr. Jeffee has been active in attempting to bring increased motion picture production back to New York City, birthplace of the movies.

He has also played an important role in the fight to keep New York as the capital of TV broadcasting. The only way to keep the motion picture end of the TV industry in New York, according to Mr. Jeffee, is to offer the same quality and technical ability once available only in Hollywood.

#### Hartley Occupies New Quarters

◆ Hartley Productions. Inc. has moved to a new building at 339 East 48th Street. New York. The new headquarters include two large sound stages, work shops, editing rooms and storage space.



DONALD F. CARTER

## Crawley Films Ltd. Names Donald Carter Production Head

• Donald F. Carter. long a British motion picture executive, has been appointed to succeed Quentin Brown as director of production at Crawley Films Limited. Ottawa. Canada. Brown will head a new Crawley television division in Toronto.

Before coming to Canada. Carter was executive producer of the Gaumont British Specialized (sponsored) Film Unit. As production head at Crawley's, he will direct the work of six production crews whose assignments often take them to Europe, the Caribbean and South America as well as all parts of Canada. He also will be in charge of scheduling work, music, recording, script writing, animation, cameras and lighting.

Since 1948. Carter has represented the J. Arthur Rank interests in the Association of Specialized Film Producers and in 1950 became the Association's vice-president. In 1950 he was elected to the Board of the British Film Production Fund.

#### Sharkey Joins Telecine as Director of Photography

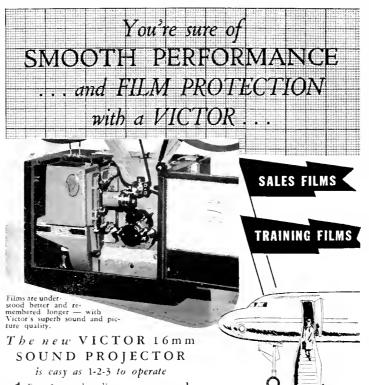
• F. D. Sharkey, for the past nine years cameraman at Coronet Instructional Films, has joined the staff of Telecine Film Studios, Inc., Park Ridge, Ill., as director of photography.

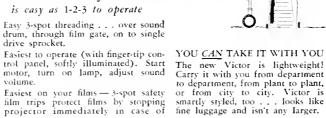
In his new position. Sharkey assumes responsibility for the technical excellence of all Telecine motion picture productions. He has more than 275 films on various subjects to his credit.

#### Animation Firm Retains Agency

 The Animation Equipment Corp., New Rochelle. New York, has retained Friend. Krieger and Rader, Inc., New York, as its advertising agency.

Oxberry cameras, optical printers and animation equipment will be promoted.





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McGreal Becomes President of

Houston Color Film Labs

◆ E. B. "Mike" McGreal has been named president of the Houston Color Film Laboratories, Inc., of Burbank. Cal., color film processors.

McGreal brings to his new job a background of experience and thorough knowledge of the industry. The first of his plans for expanding the company's operations will be announced shortly.

For 26 years. McGreal has been



I have to give a fellow producer my right arm in the form of my present assistant, a production coordinator and expediter of rare ingenuity, excellent all round film background, and outstanding education. He hasn't vet heard of the 40-hour week, and if taced with the impossible always says, "Maybe can do" . . . and most often does!

POLICY OF THE MOMENT MAKES HIM AVAILABLE, LET MY LOSS BE YOUR GAIN

Write Box 789 **BUSINESS SCREEN** 489 Fifth Ave., New York 17 associated with the motion picture industry in Hollywood, having joined MGM in 1929. Later he was associated with Warner Brothers. In 1954 he became vice-president of the Houston-Fearless Corp., manufacturers of motion picture studio and processing equipment.

#### . . . Herb Silver Radiant Sales Mgr.

\* Radiant Manufacturing Corporation. Chicago manufacturer of projection screens, has appointed Herb Silver as district sales manager for New England and Upstate New York. His headquarters will be in Buston.

Silver has a background of eight years in the photographic field with extensive sales experience at both retail and distributor levels.

#### Visualscope, Inc. Joins Field

 Visual-cope. Inc., with offices at 103 Park Avenue, New York, is a new firm formed to produce filmstrips, slides, presentations, art, and other services connected with the film and television industry.

President of the new company is John H. Rose, Jr., previously with Training Films, Inc.

Manny Rev. former art director at Transfilm Incorporated, is vicepresident; and Robert G. Taylor. also formerly with Training Films. Inc., is secretary-treasurer.

#### TV Specialty Equips Caldwell

◆ Television Specialty Company has recently shipped a Hills Filmatic processing machine to S. W. Caldwell Ltd.. Toronto. The Hills Filmatic is a special machine that will process 60 to 80 feet a minute of negative film and 115 feet per minute of positive film. This is the first processing machine TSC has shipped to Canada and is part of the complete film processing lab that S. W. Caldwell Ltd, has recently installed as part of its TV service facilities.



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in weight. Projector is removable, can

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## Reference Shelf

FLM CATALOGS & BOOKLETS ON PRODUCTION & EQUIPMENT

#### United States Steel Films Listed in 14th Corp. Catalog

 The United States Steel Corporation has released the 14th edition of its motion picture catalog which contains information on 14 filmssponsored and currently being distributed by the Corporation and its various subsidiaries.

Two new motion pictures are included in the listing: Iron Ore from Cerro Bolivar, a 16mm, 31-minute film in Kodachrome on the discovery and development of a new iron ore mine in Venezuela; and The Waiting Harvest, a color film running 23 minutes and available in 16mm and 35mm. This is a story of United States Steel's production of basic chemicals from coal.

Details on the distribution of these and other films relating to the steel industry are given in the 19 page catalogue. Advice on the handling of priots, conditions under which films are loaned, a short history of USS' sponsorship of industrial films and tips on how to best use films complete the contents. The catalogue is available from United States Steel Corp., 525 William Penn Place, Pittsburgh 30, Pa.

#### Van Praag Circulates Secand Booklet an Praduction Material

• "Take Stock Of Your Picture," the second of a series of pocket-sized motion picture handbooks, has been circulated to a select list of advertising agency film executives by Van Praag Productions. New York, producers of television, industrial and commercial pictures.

The booklet, illustrated with film samples, tells the supervisor or producer what type of film to use, or what type of film has been used in a given circumstance. The folio also contains information on sound and film recording.

The first booklet in this series. "The Lens In Your Picture." is a dissertation on how lenses are used in the production of motion pictures.

Assembled and edited by William Van Praag, president of the company, the handbooks are 312 by 512 inches and bound in a heavy stock, three-fold cover. Each one hears the following on the cover: "Motion pictures are made by mentith materials. Since the materials are available to anyone, it follows that the quality of the pictures depends upon the men who produce them."

#### Guide to Prajection Lamp Use Offered by Sylvania Electric

• "Projection Lamp Buying." a booklet illustrating Sylvania projection lamp types, details and uses, has been announced by H. W. Jones, photolamp merchandising manager, Sylvania Electric Products, Inc.

"For some time the need for assembling under one cover a compendium of information on projection lamps has been evident." Jones said. "The new 'Projection Lamp Buying Guide' is the result of this need."

The new guide contains information on specifications and voltage ratings, base and filament diagrams, lamp construction details and lamp characteristics and technical data.

A feature of the booklet is a series of four lamp guides covering 8mm

projectors. I6mm projectors, miniature slide and slidefilm projectors, and glass slide and opaque copy projectors. It also contains a series of the questions most asked about projection lamps and the answers. Copies of the guide will be available through the various Sylvania district offices.

#### 19-Page Kodak Guide Lists Expert References in the Field

• A new booklet listing authoritative sources of information on all phases of photography, amateur and professional, has just been published by the Eastman Kodak Company under the title, "Kodak Books and Guides."

The Kodak publications described in this 19-page guide have been prepared by experts in their respective photographic fields. They include the latest authoritative information on both general and specific photographic subjects, including the industrial, scientific and graphic arts fields,

It is available, free of charge, from the Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y.

#### "Scatch" Brand No. 190 Tape Discussed in 3-Page Bulletin

 Characteristics and application of "Scotch" lerand No. 190 "Extra Play" magnetic tape are discussed in "Sound Talk" bulletin No. 30 now available on request from Minnesota Mining and Manufacturing Co., 900 Fauquier St., St. Paul 6, Minn.

The three page bulletin covers the physical and magnetic specifications of the new tape and is illustrated by two charts showing comparative frequency response curves and layer-to-layer signal transfer.

The new No. 190 tape, which employs a high-remanance oxide coated on a thinner acetate hacking, was introduced by the 3M Company recently and is said to boost recording time on any machine by 50%.

#### Revere Recorder Guide Book Details Tape Uses in Business

• The Revere Tape Recorder Guide, a practical manual for recording machine users, is now available.

A non-technical book, the guide tells the user how to get the most out of his equipment and avoid common errors. While this manual is aimed at owners of Revere recorders, it will be serviceable to all tape recorder users.

Many new uses for the tape recorder in business and education are detailed, including dictation voice training, music practice, making sound effects and sound tracks for silent pietures. The 127-page, pocket-size book is illustrated with photographs and diagrams. The book was written by Dr. Kenneth J. Tydings, author of camera guide books.

The Revere Tape Recorder Guide is the first in a series which Tydings Book Publishing. Inc., is scheduling for publication during 1955. It will be followed by guides to the other leading makes of tape recorders. The book is available in radio, camera, book, music and department stores.

#### 5th Annual Praduction Review

• A few remaining copies of the recent 5th Annual Production Review Issue of Business Screen are available at \$2.00 per copy.



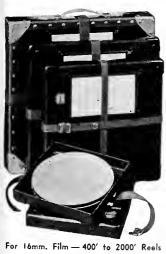


Closeup on Moy Edge Number Unit

'55 Model Moy Visible Film Edge Numbering Machine Announced ★ S.O.S. Cinema Supply Corp. is now marketing a new. 1955 model, of the Moy Visible Film Edge Numbering Machine. featuring a newly improved inking system.

The machine simplifies the task of checking titles and footage. It eliminates the necessity of using film "originals" for editing by substituting a work print which can later be matched with the original for edge numbering. Lengths of fades and dissolves vary and laboratories find edge numbering indispensable in determining the number of frames when editing the work print. Where titles are replaced by commercials in films distributed to television stations, the problem of identification is solved by edge coding. As film becomes older, mishaps occur and where frames are broken the projectionist can readily identify film that is numbering between the perforations. TV stations and film distributors can number, code and catalog every film before its release.

The Moy machine can also be used for numbering magnetic film



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Sold at leading dealers

Only original Fiberbilt Cases



because all parts coming in contact with the tape are made of nonmagnetic material. The numbering block itself has no effect. Aside from identification, numbering cataloging, and editing, the use of this machine saves valuable time and simplifies the handling of film from the lab to the exhibitor.

#### Printing the Footage Number

The various units of this device are mounted on a cast aluminum base with a bright black enamel and polished chromium plate finish. The film movement is non-intermittent. Numbering is done by an automatically operated metal numbering block which prints the footage number on the film at each revolution of the sprocket. The film subsequently passes over a series of rollers and elevators before being rewound. A bristle brush and felt pad are fitted to keep the numbering block clean.

A central Inbricating point is provided for all working parts of the main mechanism. Film capacity is 1600 ft. on the 16mm model and 1000 ft. on the 35mm model with any model adaptable to 2000 ft. Printing speed is 50 ft. per minute. The 16mm model prints between the perforations only; the 35mm between the perforations or on the outside edge.

#### Standard Block Has 6 Figures

The standard numbering block is for 6 figures either with 2 handset and 4 automatic figure wheels, or 3 handset and 3 automatic. Both negative and positive films can be numbered. Power supply coupling is by a special plug, suitable to take flexible tubing: also a built-in switch is provided. The machine is made for 16mm. 171 mm. 35mm and easily adaptable to 65 70mm for the new Todd AO Process, as done for the American Optical Company.

The previous "wick" method has been replaced by a series of transfer rollers feeding the ink directly to the numbering block. Another feature is the "ink flo" control adjustment assuring correct and even ink application. Present Moy owners may replace their old inking assembly with a new unit at nominal cost.

#### Recent Installations Are Noted

Among new installations of the Moy machine are those at Consolidated Film Industries. Cimerama. Inc., W. A. Palmer Films, Columbia Broadcasting System. Moody Bible Institute. Fischer Photographic Laboratories, U.S. Department of Agriculture. Movielab Film Laboratories. Reeves Soundcraft Corp., and Holland & Wegman.

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#### 5th PRODUCTION REVIEW

These listings from the 5th Annual Production Review are reprinted to correct minor errors in text; poste into praper areos on your copy.

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1345 Argyle Street, Chicago 40, Illinois Phone: L'Ongbeach 1-8410

Date of Organization: 1911

Incorporation: 1927

BRANCH OFFICES

New York: 385 Madison Ave., New York, N. Y. Phone: Plaza 9-0854, T. H. Westermann, Vice-President.

Didroit: 4925 Cadieux Road, Detroit, Michigan, Phone: 1 Uxedo 2-3740, Don Calhoun, Fice-President.

CLEVELAND: 4010 Euclid Bldg., Cleveland. Ohio.
Phone: Fower 1-6440. Dean Coffin, District

PHTSBURGH: 429 Fourth Ave., Room 4201, Pitts burgh, Pa. Phone: Grant 1-6240, Ralph Maitland, in charge.

CINCINNATI: Enquirer Building, Cincinnati, Ohio.
Phone: Garfield 0477. R. L. McMillan, in charge. (Under supervision of Jack Rheinstrom.)
CHICAGO: Address given above. Jack Rheinstrom.
Vice-President.

Sr. Louis: New office: address to be announced. Hollywood: 5981 Venice Blvd., Hollywood, California, Phone: Webster 0183, John Oser, in charge.

C. H. Bradfield, Jr., President H. W. Fish, Executive Vice-President Lang S. Thompson, Vice-President, Sales J. A. Kellock, Vice-President, Production C. B. Hatcher, Secretary-Treasurer M. W. Gibney, Production Development Dept. J. M. Constable, Production Development Dept. Walter Tinkham, Executive Assistant Jerome C. Diebold, Manager, Navy Services Harold A. Witt, Manager, Air Force Services Harold Kinzle, Laboratory Superintendent Gilbert Lee, Art Director J. E. Dickert, Recording Director A. J. Bradford, Customer Service & Equipment Duncan Taylor, Slidefilm Dept. Jack A. Krieger, Advertising & Sales Promotion

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\*Produced by Audience Lested Productions, Mr. Bernard D. Cirlin, president.

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★ CLOSED CIRCUIT TV

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TV Program Films • Travel Promotion Product Promotion • Sales Training Public Relations Projects

- \* SLIDE FILM PRODUCTION
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#### Audio-Master Carp. Redesigns Transcription Playback Machine

Redesigned models of their standard all-purpose Transcription Playback Machine have been announced by Audio-Master Corp., 17 East 45th Street, New York.

The new units feature a front panel operation for simpler operation, Components incorporated into the redesigned models (A-M 352 and A-M 353) assure finer



quality of tone reproduction and most dependable all-around performance, according to the company.

Both models incorporate a 5-tube "push-pull high gain amplifier." are equipped with 3-speed motors for 33-1/3, 45 and 78 rpm speeds and play records up to 17<sup>1</sup>4 inches. Other features are the transcription arms with twist crystal reversible cartridges fitted with 2 permanent needles for standard, LP and microgroove records, variable volume and tone control and pilot light jewel indicating on off operations.

The model A-M #52 has an 8" loudspeaker and lists for \$78.50, The A-M #53 has a 12" loudspeaker and retails for \$89.50.

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#### Florman & Babb Nominar Lens a Speed Demon on Tough Shats

• Described by Florman & Babb. New York, as the "fastest movie lens in the world," the F & B 1" F0.95 Nominar lens in "C" mount for all 16mm cameras is now available.

According to the manufacturer, it is now possible to take needle-sharp, well-exposed films "of anything which can be seen." In tests with Super XX film, excellent exposures were obtained by the light from a 40-watt bulb.

With Tri-X negative, it is possible to get correct exposures with as little as 3 foot candles of light reaching the subject, it is claimed. Fully color corrected, the Nominar can produce good Kodachrome results where previously color was impossible due to insufficient light. Night exteriors, made by moonlight or streetlight, huge, dimly lit interiors such as Cathedrals, industrial plants, cafes, theatres, etc., are among subjects the lens can capture. It also is valuable for fine grain and color Kinescope recording.

The Nominar is composed of nine coated elements of a new type optical glass. The lens is 1-1-3 stops or more than twice as fast as F1.4 lenses. It has diaphragm click stops: an engraved depth of field scale: chrome-plated brass mounting and is supplied with series V1 adapter, sunshade and leather case. Priced at \$165,00 plus \$9.90 FET, the lens is available at F&B, 70 West 45th St., New York City, N.Y.

#### Consolidated Film Industries Builds Film Storage Center

◆ A film storage building capable of accommodating 60 million feet of film under electrically controlled temperature and humidity conditions has been built by Consolidated Film Industries, Fort Lee, New Jersey Division.

The new structure maintains constant 72 degrees temperature and 50% relative humidity to prevent shrinkage, curl, decomposition or fading. Modern safety procedures have been installed, including the inspection of all film under ultra-violet light, to guarantee that no nitrate film enters the premises.

#### **Processing Equipment Catalog**

◆ A new film processing equipment catalog has been issued by Television Specialty Company. Inc. This catalog, which lists all available processing machines on the market, includes recommendations as to which machine is best suited for various needs. It is available from Television Specialty Co., 350 West 31st St., New York City.

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Association Films, Inc., Broad at Elm, Ridgefield, N. J.

#### • NEW YORK •

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Buchan Pictures, 122 W. Chippewa St., Buffalo.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford, Immig and Landis, Inc., 265 West 14th Street, New York 11, New York

The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Co. Sd. & Vis. Pdts. 17 New York Ave., Westbury, N.Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

#### • PENNSYLVANIA •

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J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

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#### • FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

#### • GEORGIA •

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#### • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

#### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

#### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

#### VIRGINIA

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

#### MIDWESTERN STATES

#### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

#### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

#### KANSAS-MISSOURI

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Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

#### • MICHIGAN •

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The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11,

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

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Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

#### OHIO •

Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 5746 Sunset Boulevard, Hollywood 28.

Raike Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

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Association Films, Inc., 351 Turk St., San Francisco 2.

Westcoast Films, 350 Battery St., San Francisco 11.

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Moore's Motion Picture Service. 33 N. W. 9th Ave., Portland 9, Oregon.

#### • TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

#### • UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

#### Ditto, Inc. Develops Method to Reproduce Color Transparencies

★ A low-cost method of making a large number of duplicate transparencies in five colors promises to facilitate the use of the overhead projector. Ditto, Inc., Chicago has introduced the process as a function of its Ditto duplicator,

The overhead projector has found popularity in the visual field because it permits a speaker to face his audience in a fully-lighted room and project pictures on a screen above and behind him. He can point to data or write on the transparency.

Ditto's new non-photographic method works according to the following outline:

1. Make the master copy: a Ditto master is prepared as for regular duplicating run on paper: type, letter or draw material on the master in the exact scale desired on the transparency; switch carbons during the preparation to get red. purple, green, blue or black colors. These colors will appear on the projector picture.

2. Use special finish acetate: to get bright copies from the master on cellulose acetate use a sheet with special matte-finish on one side instead of a smooth finish. The matte surface provides a "tooth" that makes the Ditto dye stick.

3. Run off copies: feed plastic sheets into the machine by hand, matte side up.

1. Spray with transparentizer: the copy on the matte-finish acetate can be projected in full color without further treatment. The light will be less than the amount which can be projected from a transparent sheet, however.

The key to success of the new method is the restoration of the matte surface so that transparency is obtained. This is done by spraying the matte side with a clear plastic. The spray can will not operate facing down, so the transparency must be tacked to a slightly inclined surface. Hold can about 8 to 10 inches away and spray with even, overlapping strokes. Spray beyond the edges before reversing the hand direction to avoid build-up of the plastic on the sides. Try to keep the direction of the spray nozzle parallel to the surface rather than in an arc. When the spray has dried, the transparency can be mounted in the normal manner.

The master copy can be saved and used again. Errors can be corrected before the copy is run off.

For further information on the process, write to Training Department, Ditto, Inc., 2213 W. Harrison St., Chicago, 12.

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#### BUSINESS SCREEN EDITORIAL

#### Bread, Circuses and Golden Reels

(CONTINUED FROM PAGE EIGHTEEN)

"Has anybody computed the number of directly-interested audiences lost by the sponsors of these films during the past three and one-half months?"

North Texas Training Directors Hold a Film Festival With a Useful Purpose

\* Readers probably find BUSINESS SCREEN'S viewpoint on film festivals somewhat paradoxical. We've been critical of affairs like the American Film Assembly because of its over-emphasis on national awards, the needless waste of time and expense involved and the confusion of catagories. But we've publicized and encouraged the purely regional show-casing of films because we believe that its good for business in Boston. Cleveland, Stamford, Louisville, San Francisco, et al. Films should go to the people.

We especially like the singular purpose of the event staged in late February by members of the North Texas Chapter of the American Society of Training Directors. There weren't any prizes awarded but Dallas and other Southwestern business and industrial executives and vocational school people got to look at a fine selection of sales training, human relations, industrial safety and supervisory training films. This Training Film Festival program committee was headed up by Max Sprenger and what it set out to do was achieved in the review of just 26 well-selected examples of readily available films these business and industrial people could later get and use in their training activities.

Sponsors of similiar events at San Francisco and Louisville helped with their ideas and we're proud to say that BUSINESS SCREEN is credited with a helping hand. The net result of all this is that it should happen again and again, in Denver, the Twin Cities, St. Louis, New Orleans, Houston, Atlanta, Seattle, A focal operation like this saves duplication of previewing, adds interest to the medium and sells the visual idea where it's needed most and does its best.

P.S. The North Texas event took only one Saturday morning when both business and educational people could attend without breaking up a busy working week.

#### Personalities in the Month's News

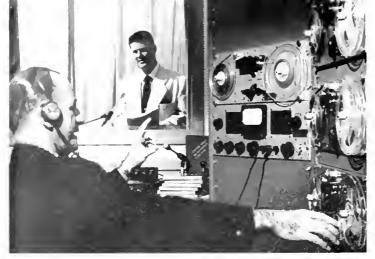
- ★ John Wheeler, attorney for the Film Producers Association of New York, played a key role in the successful negotiations held with the Screen Actors Guild for the new contract concerning the production and use of filmed TV commercials. The new pact has since been okayed by members of the Guild and by studio members of the New York group.
- ★ A pleasant letter from Henry Nathan, formerly of the metropolitan Chicago area, tells of his successful first year in the operation of South-West Films at Wichita, Kansas where he now makes his home. The best of luck to this able young producer.



#### BUSINESS SCREEN'S VOLUME

• The complete 1954 volume of Business Screen (eight issues including 4th Production Review) is now available as a bound volume at \$8.50. Order today.





A saund-proof room is necessary part of proper recording. Bab Mytinger, sales manager of M&C, is awaiting oue to start recording.

### Tape Delivers the Nutrilite Story

MYTINGER & CASSELBERRY INC. UTILIZES SALES TAPE NETWORK

Transmission of information is the most important operation in lousiness and industry. Without this transmission, other operations do not begin. If this transmission is sluggish, other operations suffer. Magnetic tape with its ability to store and echo sound in voluminous lengths continues to prove itself as an information transmission-belt. Magnetic tape's versatility as a messenger, an idea-conveyor-strap, is impressively demonstrated in the sales operation job it does for Mytinger & Casselberry, Inc.

\* ÷ ÷

★ Keeping 19,000 salesmen up to date on product development, sales techniques, company policy and procedure, as well as the countless other facets of distribution would be a challenge to any sales organization.

Yet, basically, that is the problem laced by Mytinger & Casselberry, Inc., Long Beach, California, distributors of Nutrilite food supplement.

The solution? Use of tape recordings—plus more conventional media such as sales bulletins, memos and a house organ—to reach the 19,000 independent—distributors—who sell the firm's vitamin-mineral food supplement.

Since Lee S. Mytinger and Dr. William Casselberry, co-founders of the firm, began operations in 1945, they have developed a business now grossing over \$10,000,000 annually.

The partners attribute this rapid growth to two factors—a good product and a highly effective marketing plan that has enabled hundreds of son and women to go into direct so ang successfully, many of them without previous sales experience.

The establishment and mainte

nance of good communications, is the major problem in a sales organization of this type. Because many of the distributors are selling for the first time, it is imperative that they receive current information as frequently as possible.

To accomplish this, the partners turned to magnetic tape as a dramatic and effective means of communication that would carry their enthusiasm—their personal touch—right down through the organization.

Today tape recordings covering a wide range of material go out from the firm's new audio-visual studios to some 350 top agents throughout their nationwide organization, who, in turn, channel the information into the field. These include:

(1) Sales Meeting Tapes - Re-

GOOD TAPE TECHNIQUES FOR INDUSTRY

cordings on the principles of selling, and on selling Nutrilite in particular. These are recorded and edited for use in local and regional sales meetings. A number of talks made by recognized sales authorities (with their approval) have been recorded, then edited to 15 or 20 minutes.

(2) General Information. When specific problems arise, they are discussed and questions answered on tape. The tapes are dispatched by mail, making it possible to transmit vital information in greater detail, with more clarity than by letter, and at a much lower cost than by telephone. The use of tapes for transmission of information adds an important personal touch, as well.

#### Salesmen Exchange Gaad Ideas

(3) Idea Exchange—New sales ideas are recorded and sent from group to group. In this manner, salesmen in all parts of the country may capitalize on the experiences and ideas of those in another area. These tapes may be used over and over again.

(1) Sales Presentation Training—With the help of their group leaders. Nutrilite distributors record their sales presentations, then listen to the playback. When they can listen to their presentation, weak spots are more evident and easier to correct. New distributors make much faster progress and gain confidence once they have organized their presentation and are able to voice it well before tackling actual sales.

#### Use Rale Playing Technique

At group meetings, one distributor acts as the prospect while another makes a presentation. This is recorded and then played back, a few sentences at a time. In this fashion, it can be analyzed and criticized constructively by the entire group. This procedure helps the distributor with his presentation and also helps those criticizing and analyzing to recognize good points.

Tapes are available to individuals or groups for the cost of the tape only. Their use is popular with the distributors and duplicates are now being made by the firm at the rate of 150 to 200 monthly, and are steadily increasing in use.

#### Praduced by A-V Department

The firm's Audio-Visual Department has a complete installation of Magnecord—tape—recorders—for making the master tapes and duplicates. In addition, several tape recorders—are available for general use. All recordings are on plastic No. 111 or No. 120 "Scotch" mag-



Barney Bailey, audio-visual manager (standing) and Bert Blanchett, audio technician, are getting a moster tape ready for duplication.

netic tape. One wire recorder is kept on hand for use with the Nutrilite groups who have not yet switched to tape recordings.

Currently in production are a series of twenty-minute slide films on various phases of the company's operations. The slides include scenes of the Nutrilite Products, Inc., plant, and Control & Research Laberatories in Buena Park, California; the Nutrilite Products, Inc., alfalfa farms at Hemet, California: and the Mytinger & Casselberry, Inc., offices in Long Beach. These slides are used with a tape recorded commentary in instructing and informing the sales organization about manufacturing processes and procedures.

EDITOR'S NOTE: A feature department on Tape Techniques for Business & Industry will appear in subsequent issues. We invite your contributions and questions.

Belaw: files of master recardings are kept an "Scatch" magnetic recarding tape. Equipment shown is far manitaring and editing masters.



# ONE ABOVE ALL

## IN THEIR CURRENT AD ATLAS FILM QUOTED:

"May we show you the excellent 16mm reduction prints obtainable from the new Eastman 35mm Negative-Positive color – the superb color rendition achieved in 'ONE ABOVE ALL'? You have to see it to believe it."

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# BUSINESS SCREEN

MAGAZINE

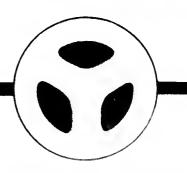






Issue Three • Volume Sixteen • 1955





FILMS THAT GET RESULTS

Case History Analysis of Receat
and Successful Sponsored Programs

## athéc I for me from now on" says producer Roger Corman

Palo Alto Productions

#### AMERICAN RELEASING CORPORATION

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March 1, 1955

Mr. James L. Wolcott PATHE LABORATORIES. INC. 105 East 106th St. New York 29, N. Y.

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RC:sn

Now that the John Lund - Dorothy Malone picture, "FIVE GUNS WEST", has been turned over to the American Releasing Corporation for distribution, I want to thank you and your organization for the splendid cooperation you gave me during production and to express my delight with the beauty of Pathecolor. Whether shooting interiors or exteriors in summy or cloudy weather, the results were of a uniformly high quality.

Though color photography is usually slover and consequently more expensive than black and white, my cameraman, Floyd Crosby, was able to shoot with your new prog ess at a speed comparable to the production schedules he had met on my previous black and white pictures. The result was a beauty of color far surpassing my hopee at a cost considerably below my preproduction estimates. When projected wide screen for a sneak preview and for industry trade showings, the effect was breathtaking. I attribute much of the excellent reaction I have received on the picture to the beauty of PATHECOLOR and definitely intend to use it on all my future color films.

Roger Corman

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"...the effect was breathtaking."

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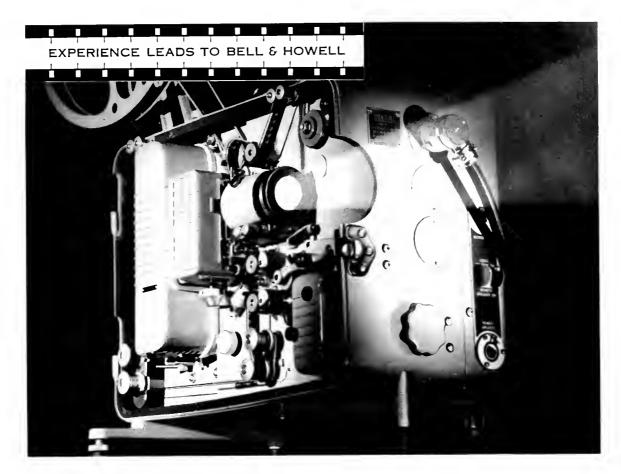


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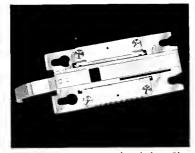
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Technical Service, Inc. 30865 Five Mile Road Livonia, Michigan

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No. 3 • Volume 16 • 1955

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> PLUS: THE NATIONAL DIRECTORY OF VISUAL DEALERS

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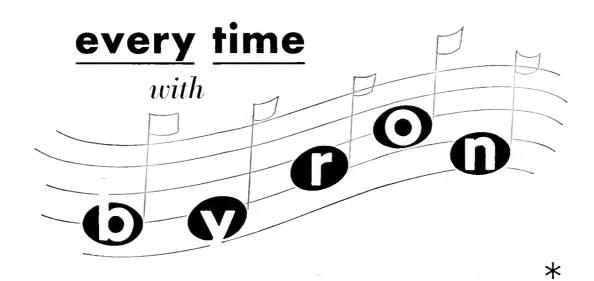
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### Sight & Sound

NEWS OF PEOPLE AND PICTURES

#### Bell & Howell Names Execs

• Arthur H. Bolt has been named assistant to the vice-president of western operations and moves to the Hollywood office of Bell & Howell. George L. Oakley, former manager of professional and industrial sales, has been appointed manager of the company's professional equipment division.

#### Maj. Gen. O'Connell Sworn in as Army's Signal Chief

• Major General J. D. O'Connell was sworn in as the army's chief signal officer on May I, succeeding Major General George I, Back, who retired. O'Connell has served as deputy chief for the last three years.

O'Connell is a former deputy president of the signal corps board and director of the signal corps engineering laboratories at Fort Monmouth. N.J. He served in the office of the chief signal officer during World War II and with the 12th army group overseas. Army motion picture activites, including the Photographic Center in Long Island City and other units, are in the Signal Corps.

# Fenner Headley to Supervise duPont New York Film Soles • Fenner G. Headley has been

• Fenner G. Headley has been named motion picture sales supervisor of the New York district of E. I. duPont de Nemours & Co. He succeeds Norman F. Oakley, a veteran of nearly 40 years service with the company, who becomes special adviser on motion picture sales problems in the district.

Headley joined the duPont Company as a chemist in 1936 and later served as an x-ray technical representative in the Cleveland and Los Angeles district for 10 years, Following this, he headed the photo products sales office in Atlanta, Recently he has been motion picture finishing supervisor for the company's photo products plant at Parlin, N.J.

Oakley has been associated with duPont since the company's entry into the photo field. He joined the company in 1916 and was instrumental in the design and operation of duPont's first experimental and commercial film manufacturing plants.

#### Name Feldman Radiant V. P.

 Herschel Y, Feldman has been named vice-president in charge of sales at Radiant Manufacturing Corporation, the Chicago screenmaking firm announced recently.



Good promotion for o new film is this "Velvet Cushion" exhibit now being used by members of the Savings Bank Associotion, New York (story below).

#### "Velvet Cushion" Tours Banks in Statewide Film Promotion

◆ The Lelvet Cushion is the intrigning title of the latest addition to the motion picture library of the Savings Banks Association of the State of New York.

As special promotion, the cushion itself — the "leading character" about which the film story revolves — is displayed on bank floors. When a depositor's curiosity is aroused and he asks a bank employee what the display means, he is given a folder which describes the motion picture in detail and lists the other free films available through the organization's statewide program.

Enclosed in the folder is a return post card making it easy to order the films for showings to churches, civic groups and other community andiences.

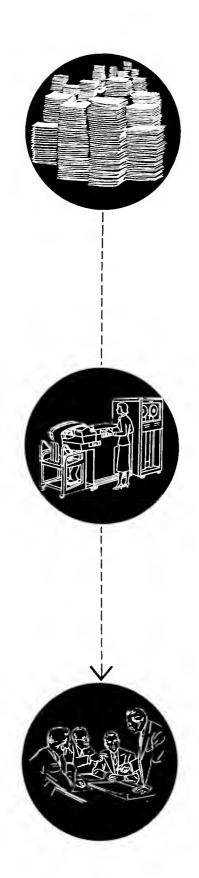
#### McAlister Expands Warehousing

• Prompted by increased demand for motion picture and television equipment. J. G. McAlister has expanded their warehouse facilities, leasing an additional 10,000 square feet of floor space at 5418-20 Sierra Vista Ave., Hollywood.

The firm will continue to manufacture at its McAdden address the complete line of McAlister studio equipment, including the original Dual Steering. All-Angle Camera Dolly, recently acquired from Stevens Rentals of Los Angeles.

#### Universal Recorders' Sales Up

♦ Income of the Employee's Profit Sharing Plan of Universal Recorders, Inc., Hollywood, for the first quarter of 1955 was up 150% over the similar period last year, Arthur B. Hogan, president, announced recently. The increase was attributed to a generally higher level of sales in all divisions of the company, especially film recording. Sales are running about 15% over last year.



#### direct line to decision

Faets . . . so vital to management in making wise decisions, are often buried in voluminous documents, records and reports. To translate this extensive data into dynamic facts, International Business Machines Corporation is now making Electronic Data Processing Machines available to business. The intricate functions, wide applications and amazing accomplishments of these machines are explained in a new film "Direct Line to Decision" produced for IBM . . . demonstrating that motion pictures, too, can gather a multitudinous amount of information and present it in a clear, understandable, forceful way.

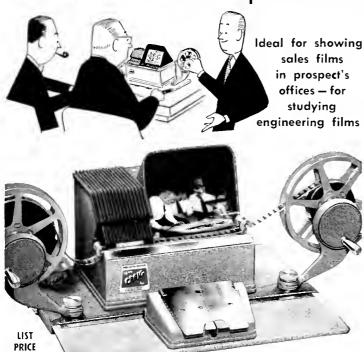
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#### Delta-C&S Film Shows "The Great New South"

Sponsor: Delta - C&S Air Lines. Title: The Great New South. 28 min, color, produced by Lawrence Crolins of Master Video Systems.

★ The resurgence of the South is a story that is being told in many ways. Statistically, the South's yearly industrial and agricultural advances are impressive proof that prosperity will not be a shot in the pan but a well-grounded start on a bright future.

One of the best over-views of the south as it looks today is found in Delta - C&S's The Great New South, a fast-moving trip which covers old and new industries from Florida to Texas. It shows the forest-product industries, pulp and paper plants, oil refineries, steel mills, vast hydroelectric systems, power farming and new style cattle raising where range ponies ride to work.

The film tours ultra modern cotton mills, synthetic fibre plants, watches the new alchemy of chemicals, aluminum production, airplane manufacture and the great tourist mecca that climate has built.

Delta - CAS films are available on free loan from the company's office at Municipal Airport. Atlanta, Ga.. or from any of the air line's local offices.

### Ford Pictures Rebirth of Typical Small Town

Sponsor: Ford Motor Company.

Title: The Town That Came Back.
28 min., color, produced by MPO
Productions, Inc.

★ People in this little Missouri town always thought they had a nice community. Everybody was content to just let life go on in its normal tenor, as life had always gone on in little towns on the prairie.

Things were so peaceful that most of the people never saw what was happening. Actually, the town was dying. Young people were taking off for the city and local business was stagnating.

The Town That Came Back is the story of how a few thoughtful citizens got together to breathe new life into the town. Working on a practical level, the group revitalized a dying 1-11 club, and through this activity, the town discovers a way to pull itself out of its lethargic past into a progressive and prosperous future.

The picture is a wonderful study in authentic documentary filmmaking. No professionals were used, and the voices are all those of people who took active parts in bringing the Town back to life. Some were recorded live—on the spot—and a few were brought to New York for recording voice-over sequences.

#### Role of Industrial Research Shown in N.A.M. Film

**Sponsor:** National Association of Manufacturers.

Title: Industrial Research—Key to Jobs and Progress, 14 min. b w, produced by Arthur Lodge Productions.

★ Recent reports indicate that Russia is training five scientists and engineers for every two similarly trained in the United States. Last year, there were 60,000 more engineering jobs open in American industry than there were engineers to fill them.

Among other national organizations interested in the problem, the NAM has been making efforts to create greater public understanding of the significance of continuing scientific and industrial research, thus helping to alleviate the shortage of technical personnel.

Along with booklets on the subject and speeches by staff and committee members, the NAM has prepared a new film which describes some variety of research developments and the contribution of research in creating increasing employment and providing a dynamic economy.

The new film has been re-edited largely from NAV's television news-reel series. Industry on Parade. It may be borrowed by clubs, schools and industry for \$1.50 handling charge, or may be purchased for \$35 from the Film Bureau, NAM. 2 East 43th St., New York 17.

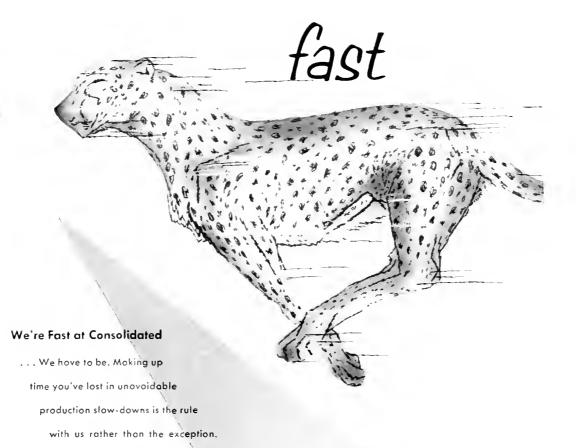
#### The Philadelphia Market

Sponsor: Television Station WPTZ, Philadelphia.

Title: Miracle on the Delaware. 10 min., color, produced by the WPTZ Film Department.

★ This new picture, an institutional sales pitch for big WPTZ. Philadelphia's leading television station, is also a documentary plugging the physical location and advantages of the greater Philadelphia area.

It is currently playing in theatres in the Philadelphia area and will be distributed to interested audiences throughout the country. It is available from WPTZ. Architects Bldg., Philadelphia 3.



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#### SAFETY FILMS

SAFETY EDUCATION PROGRAMS

#### U.S. Rubber Compony Pitches into Traffic Battle with Film

★ In many areas, traffic snarls threaten to drive auto drivers and potential auto-drivers off the roadfor keeps. Besides those physically rammed off the road in traffic hassles, there are growing numbers of would-be-motorists fatigued to the point of surrender. This situation is one that the manufacturers, among other industrial interests, would like to remedy.

They would like to see roads on which the driver could fairly test their product performance claims and enjoy himself while doing so. Only when traffic control permits the customer to glide down the road with assurance and comfort, are the truth of speed and durability claims apt to be appreciated.

The need for better highways and parking facilities throughout the nation is dramatized in *Memo to Mars*, a 24-minute black and white film recently released by United States Rubber Company. The public education and good will film is being distributed for use by civic and church groups, women's chils, high school driving classes, television programs and other non-theatrical audiences,

Memo to Mars is suggested as an introduction for group discussions on local traffic problems. An automobile salesman from Mars visits the United States, makes himself invisible and finds that our roads and streets are so crowded that the Martians would never be able to sell their "Convertible Jet-16" to Americans. His memo to the boss is a report on our present highway conditions, and hints that the situation can be improved when the people of a community get together to fight for better highway and parking facilities.

Memo to Mars can be borrowed free of charge except for shipping fees, by writing to Public Relations Department, United States Rubber Co., 1230 Avenue of Americas, New York 20, NA.

#### Aetna Safety Film Compares Work's Dangers with Sport's

◆ The use of personal protective equipment by American workers is being promoted in a new industrial safety motion picture sponsored by the Actna Casualty and Surety Company.

One to a Customer, 11 minutes, compares the wearing of personal protective equipment by workers to wearing of similar equipment by



"Beneath the Flame" is a recent Socony-Mabilail Co. film which demonstrates cantral and extinguishing af oil tank fires.

the nation's athletes who also must guard themselves against injury.

The film illustrates many different types of industrial safety equipment for both men and women workers, showing the specific hazards each was designed to meet. The insurance company isn't selling equipment but it is selling safety as an accidentpreventative idea and practice.

One of a series of safety films produced by Aetna's motion picture bureau. One to a Customer will be available on a free loan basis from the company's education department at llartford. Conn., or through the company's local representatives.

#### EBF Film, "Any One at All," Brings Accident Toll to Life

\* Ninety-five thousand deaths from accidental causes, 9,500,000 injuries and an economic loss of at least 9 billion one hundred million dollars are the annual statistics synopsized in a new Encyclopaedia Britannica Film, Any One At All.

The 20-minute color motion picture, written by Wallace Purcell and John Barnes and produced in cooperation with the National Safety Council, brings to life the tragic statistics of one year's accident toll.

The new 16mm film recreates many typical causes and effects of accidents in various communities. Farmer, industrialist, housewife and automobile driver are spotlighted in case histories of accidents which (CONTINUED ON PAGE 12)



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#### NEW SAFETY FILMS:

could have been avoided by ordinary safety measures. The film highlights the apathy of the general public to accidents, and the resulting loss of life, bringing sharply into focus the National Safety Council's crusade for safety and longer life-spans in America.

Any One At All tells the story of a teen-ager's death in an automobile accident and the motivation it brings to his friends and his town to make their community accident free. As this story unfolds, so too does the history of the National Safety Conneil — from its beginning in 1913 to its present role in aiding civic groups, industry, automobile associations and the general public with safety programs.

The drama says that any effective safety program has to be an organized community wide effort with a local Safety Council representing business, schools, the police department and constantly educating and reminding the general public to practice safety measures in the home, at work, and while traveling.

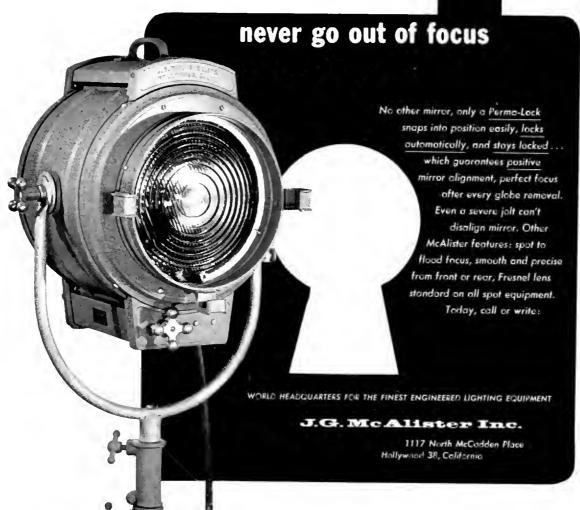
Any One At All is available in color, for preview screening and rental, at the following EBF libraries: Wilmette, Illinois; Portland, Oregon: Cleveland; Atlanta; New York: Boston: Minneapolis; Dallas; Hollywood: and Birmingham, Michigan.

Troubled Tizzie Reminds Belles of Sober Fact: "Safety Is Always" ★ For warnings of highway dangers, burning houses and peril at sea, perhaps the angry look is the most effective way. But there are areas

and species of accidents that have an emphatically funny side. A new Bell Telephone Company film for internal training makes use of the dislocated funny-bone psychology and teaches operators safety lessons with the rough and tumble art of ridicule.

In Safety Is Always, the unconscions self-ridicule is provided by a talented real-life operator. Betty Nallen, who plugs in the frayed vacuum cleaner cord and receives an electric jolt to begin her day of symbolic slapstick, a day rich in Tizzie-typical accidents. Tumbling through her household chores and operator duties, the fated Tizzie enacts the very buffooneries with which her actual careless counterparts break their backs and batter the nerves and furniture of entire industries. Tizzie's dreadful day vividly bats out the idea that fumbling is a chronic absent-LCONTINUED ON PAGE 14)

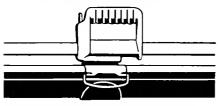




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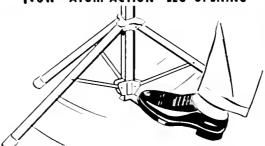
Here is the Projection Screen that incorporates *all* the features requested by leading business, sales and industrial users of motion pictures and slides. The Screenmaster offers a brilliant reflective surface, amazing ease of setting-up and dismantling, rugged trouble-free construction, plus colorful streamlined design that enhances every showing.

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New grip fit handle for easier carrying . . . incorporates friction clutch with gliding action for instant adjustment of screen to any height. Illustration also shows, just below the handle the Screen Leveller for horizontal levelling of screen when floor is uneven.

#### New "ATOM-ACTION" LEG OPENING



The Screenmaster offers a new sensitive triggertype leg opening device. One touch of your toe and POW!—all three legs spring into proper position. No stooping, no lifting, no sticking.

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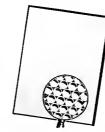
There is a Radiant screen for every need—Portable tripod models, Wall Screens, Ceiling Screens, Table Models, Lace and Grommet Screens—and the new wide screens in sizes from

30 inches to 30 feet! . . .



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### Plus many other features

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#### NEW SAFETY FILMS:

(CONTINUED FROM PAGE 12)

mindedness, that the person who bungles at home will bungle at work, that safety requires all-day practice.

To safeguard their use of the truth long explored by great comedians—that pies in the face, prattfalls, the low comedy of calamity and near-calamity often are hilarious to the viewer—the Bell Public Realtions Department filmed the wrong-way satire in black-white and followed it with right-way sequences in color.

This windup contrasts Tizzie's Mack Sennett tragedy with the model deportment of comely phone belles who are hep to caution. A montage carries the company audience through familiar work areas which proved so disasterous for Tizzie to show that nontizzie types of operators, stenos, plant girls, service reps can take this occupational scenery in their alert stride.

A photo finale repeats previous sequences to strengthen recall of accident traps and safety discipline. The last recall is a re-run of the title: Safety Is Always.

#### Dramatic Film Symbolizes Woodmen of the Warld Society

• For audiences interested in stories of moral courage and an organization which is described as fraternal as well as financial. *Quest for Valor* may fill the bill.

This 27-minute color and sound motion picture tells a tale of valor in doubt and stars a Hollywood-tv actor. Richard Kiley, Kiley plays the part of a bitter young army officer who questions the heroism of a fellow soldier. Torn by doubt and self-torment, he makes a cross-country search to learn the identity of the man who saved his life and to determine the purity of his benefactor's motives.

The story of this quest and its effect on the character of the cynical young officer symbolize the spirit and temper of the sponsoring organization. Woodmen of the World Life Insurance Society.

Following its premiere on television. June 6th, as an event of the 65th Anniversary of the sponsoring organization, the film will be released through the Society's regional as

Quest for Valor was produced in Chicago by Colburn Film Services, Inc., for Jewell Radio and Television Productions, Location scenes were made at Ft. Sheridan, Ill. and at the Omaha, Neb., Woodmen national headquarters.



On the set of "I Love Lucy," starring Lucille Ball and Desi Arnaz. The nation's Number 1 TV show for 1951, 1952 and 1953 is a pioneer of the technique of filming its program os a live show with audience. Desilu Producti

# Jean Devis on the set of "I Married Joan," produced by F. J. Walfran and appearing on NRC. Three Mitchell 35 mm BNC commercial ore used on this top TV show, which is in its 2nd year. Jim Backus plays the male lead.

nis Day, star of "The Dennis Day Show," s-rated NBC program. Originally "live," series is in its second year, and is now

# TO FILM A SUCCESSFUL SHOW...

It takes more than just a good script to insure the success of a top-rated network program. The on-stage performances of the stars and supporting cast must be outstanding, carefully timed, superbly directed. And the camera must perform flawlessly in its vital role of recreating the superior quality of the show for millions of TV viewers.

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# Right Off the Reel

A COLUMN OF EDITORIAL COMMENT

THAT'S A HOT WAR being waged between the proponents of pay-as-you-see television and the theatre owners, network officials and theatrical unions who are lined up against the three subscription systems. Biggest PR job in recent years is the press campaign of Zenith for its Phonevision method. Anyway, the mails to the Federal Communications Commission close June 9, A decision might come a month later or it might take a lot longer to decide this very complex issue.

Raises some interesting problems for this segment of the industry. Constantly growing costs of network program talent, production and time have become a major factor affecting advertising budgets. With actual television film income from commercials, etc., totaling about  $10^{\circ} c$  of the volume of studios in this field, pay-as-you-see won't affect that part of our economy too much.

Anyway you look at it, the arguments are going to bring out a lot of points worth thinking about, pro and con, Let's listen.

#### Federal Road Building Program Should Be Explained on the Screen

★ The \$50 billion dollar ten-year program for nationwide road construction, in which the Federal Government and the states divide the costs in equal amounts, is one of the nation's biggest undertakings. The idea is being advanced that the Federal half of this improvement program be financed by a newly created "authority" which would issue long term bonds.

Before future generations are saddled with this enormous addition to the Federal debt, why not put the issue squarely before all drivers who would benefit from these improvements? Instead of a complicated pamphlet, a group of sponsors from the automotive and road construction industries can do a wonderful job of enlisting deserving support through an informational motion picture.

Television and the theatres are just two of the channels available to such films; influential citizen groups such as Rotaries, Kiwanis, Lions Clubs, Legion posts, etc. as well as union halls, (CONTINED ON PAGE THIRTY-TWO)

# There's no "trick" to producing fine

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#### YOUR AUDIO-VISUAL CALENDAR

#### IUNE

June 15-16-17: Eleventh Annual National Conference of the American Society of Fraining Directors, held in the Ambassador Hotel, Los Angeles, Fraining and educational aids will be exhibited. Training directors, industrial executives and educators will confer.

June 21-22: The Eighth Annual Film Festival of the Cleveland Film Council, held at the Hotel Carter, Cleveland, Films will be shown in 16 categories, John Flory, Eastman-Kodak Co., will give keynote address.

#### JULY

July 2-3: Pre-Conference Audio Visual Institute held as part of the 71th Annual Conlerence of the American Library Assn. in Philadelphia, Film showings: survey of cooperative film services; problem clinic; discussions on materials, library service and use of films in discussion.

July 22:27: 1955 National Audio-Visual Convention and Trade Show, held in the Hotel Sherman, Chicago, Get-together of a-v specialists—directors, dealers, manufacturers, materials producers from U.S.A. and abroad. Concurrent meetings during this period include:

Educational Film Library Assn.—July 22-23-24; NAVA Trade Show—exhibits open July 24-27; Audio-Visual Workshop for Agricultural Leaders—July 25-26; NAVA Meetings—July 24-27; Assn. of Chief-State School AV Officers—July 21-26; Audio-Visual Workshop for Training Directors in Business and Industry—July 26; Industrial Audio-Visual Assn.—July 26; Audio-Visual Conference of Medical and Allied Sciences—July 25-26.

Exhibits: More than 165 displays of a-v materials, equipment, covering over 33,000 sq. 1t. of floorspace.

#### AUGUST

August J-2-3: Annual Meeting of the American Trade Association Executives, Grand Hotel, Mackinac Island, Michigan.

August 15-19: 75th Anniversary Convention and Trade Show of the Photographers' Association of America, held at the Conrad Hilton Hotel, Chicago, More than 10,000 portrait, commercial, industrial and press photographers expected. Progress of photography reviewed.

August 18: 16th International Exhibition of Cincuratographic Art. Venice, Italy. (Details: Contact Film Council of America, 600 Dayis St., Evanston, Ill.)

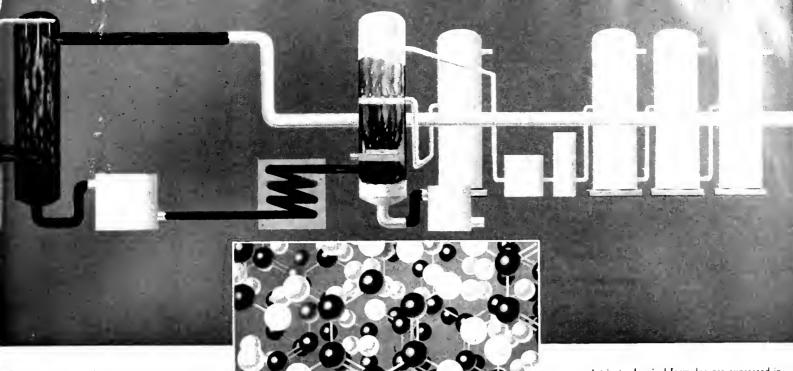
August 21-Sept. 11: Ninth International Edinburgh Film Festival, Edinburgh, Scotland, (Contact Film Council of America.)

#### SEPTEMBER

September 21: Fourth Kentuckiana Film Festival, held at the University of Louisville, Main Speed Building, Categories include economics, industrial salety, management training, travel, arts and traits, industrial relations, merchandising, sales training.

#### OCTOBER

October 17-21; 13rd National Salety Congress and Exposition, Sessions in Congress, Conrad Hilton, Morrison and La Salle hotels, Chicago, For detailed information, write R. L. Forney, general secretary, National Salety Council, 425 N. Michigan Ave., Clucago 41, 111.

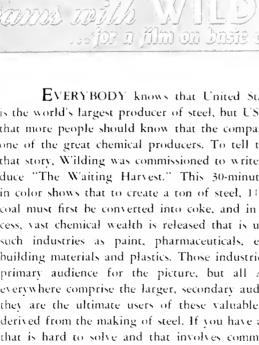


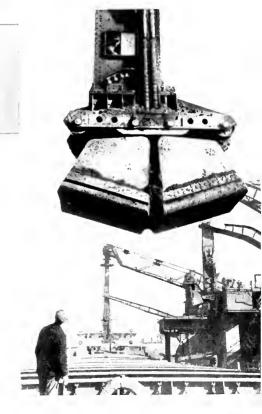
Vith animation in color, the step-by-step rocedure of saving products that were once ost and putting them to wark usefully, is xplained simply and clearly.

Intricate chemical formulae are expressed in symbols with vari-colored balls indicating changes in molecular structures to create new substances for new uses.



EVERYBODY knows that United States Steel is the world's largest producer of steel, but USS decided that more people should know that the company is also one of the great chemical producers. To tell the public that story, Wilding was commissioned to write and produce "The Waiting Harvest." This 30-minute picture in color shows that to create a ton of steel, 115 tons of coal must first be converted into coke, and in that process, vast chemical wealth is released that is utilized by such industries as paint, pharmaceuticals, explosives, building materials and plastics. Those industries are the primary audience for the picture, but all Americans everywhere comprise the larger, secondary audience, for they are the ultimate users of these valuable products derived from the making of steel. If you have a problem that is hard to solve and that involves communication, Wilding would be happy to counsel with you.





Among industry's most awesome machines are these mommoth ore boot unloaders with their gigantic jaws. This one scoops up are that will be converted into steel by USS

framatic scene in the U.S. Steel n "The Waiting Harvest" is the e push in brilliant color.

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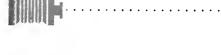
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#### PICTURE PARADE

FUNCTIONAL FILMS IN THE NEWS

THAT "flow to INVEST" show sponsored by Merrill Lynch. Pierce, Fenner & Beane, and held in New York's 71st Infantry Regiment Armory on May 21-30 is going to "road-show" as a color motion picture, following the investment firm's previous successes with 16mm films.

The exhibition features the past, present and future of American industry, was co-sponsored by American Gas & Electric, the American from & Steel Industry, General Electric, General Foods, General Motors, International Business Machines, Manufacturing Chemists and the York Telephone Co. The aim of the "first World's Fair" devoted to investing is to show what capitalism can do and "why more capitalists are needed."

Navy Dehumidified Storage Method Subject of Training Film

 A technique has been developed ly the U.S. Navy for storing things for an indefinite period without danger of rust, mildew or other moisture-induced deterioration. The dehumidified storage method enables the Navy to store machinery without greasing it for Long Term Storage, which gives a great saving in time as the machinery is usable immediately when it is needed. In order to train personnel to handle the new storage method, the Navy has contracted with Dynamic Films to produce a training film at The Navy Supply Depot. Mechanics. burg. Pa.

The Navy storage technique has important application in heavy industry. Tools and dies, for example, can be stored for almost indefinite periods in dehumidified huts and kept ready for instant use whenever needs for them arises.

#### "Sproy's the Thing" Is Released by duPont

♦ A new 13½ minute animated color film on push-button acrosol products and how they contribute to better living by easing household and industrial chores has been produced by John Sutherland Studios for the duPont Company's "Kinetic" Chemicals Division. Theatre and television release is on a free loan basis.



★ How to turn that dusty catch-all known as the attic into a clean, good looking penthouse is the informative trick accomplished in *Operation titic*, a new 20-minute color film sponsored by the Western Pine Association.

Operation Attic is the first of a projected series of "how-to-do-it" subjects designed to show home owners the steps in remodeling and finishing in and around the home. With an enterprising young couple as its leads and a retail lumber dealer in the supporting role, the film is plotted to lift viewers out of the "planning" stage and into hammer-and-nail action.

The film shows now the couple select the materials with the dealers' help and advice. Then it shows the steps taken in paneling the attic with wood from the Western Pine region. Such details as proper sawing and nailing of the panels and color finishing are depicted. Flooring, trim, moulding, paneling patterns, furring and other points of installation and beautification are shown. Operation Attic was produced by Photo-Art Commercial Studios, Portland, Ore.

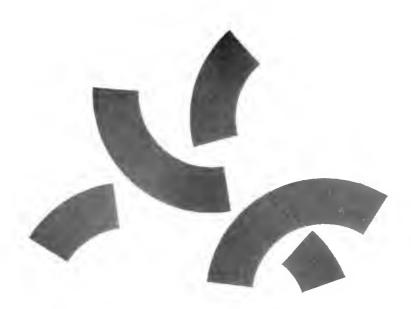
Western Pine Association, which has been sponsoring films for 20 years, reports that its The Bounty of the Forest has been receiving heavy lookings. This film tells the story of lumber from seedling to paneling and other end uses. It is proving popular with retailers, civic groups, schools and clubs and has enjoyed a wide showing on television. Both movies are available tor showings by retailers and other interested people. Prints may be obtained by writing the Western Pine Association, 510 Yeon Building. Portland 4. Ore. The films are available free except for payment of transportation charges one-way.



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Dove Garraway of TV (right) was leading player and cammentator in recent Chevralet film "Hall of Wonders." He is receiving print from Fred Noyes of The Jam Handy Organization, which mode the picture.

#### These Names Get the Accolade:

**★** Sam G. Rose is celebrating his 45th anniversary with Victor Animatograph. The president of the equipment firm came up through the ranks after joining Victor in 1910 on his graduation from the University of Nebraska, Business Screen salutes his years of devoted service to the audio-visual field as well as the past decade since he became chief executive of this pioneer company.

Boston University Professor Abra-

#### Personalities in the News

Close-Ups on People and Events of Interest This Month

ham Krasker was awarded a scroll of recognition by the Eastern Massachusetts Department of Audio-Visual Instruction, Presentation honored his 25 years of leadership since he founded both the department and Boston Us audio-visual facilities.

• St. Paul members of the Industrial Audio-Visual Association merited a tribute from that group for the successful annual meeting program they arranged last month.

#### Latest RCA Sound at Ray Studio:

◆ Complete replacement of extensive RCA sound recording equipment in the Reid H. Ray Film Industries studio has been completed, All amplifying equipment, a console mixer, speakers, 35mm optical recorder, are new. Screening room reproduction equipment, consisting of optical and magnetic reproducers, auditorium speaker and aluminum RCA screen, have been installed. A complete integrated sound recording department now is in one convenient area.

#### Steinke Going to Sumatra as Oil Company's School Chief

• Don F. Steinke has accepted a position with the Standard Vacuum Petroleum Maatschappij, of The Hagne, Holland, as overseas coordinator of training, effective June 1. The firm is a wholly-owned subsidiary of Standard Vacuum Oil Company.

He will be stationed in Sumatra at Sungei-Gerong (Palembang), Indonesia, leaving for that country about August L. Among his duties will be the administration of the

DON F. STEINKE



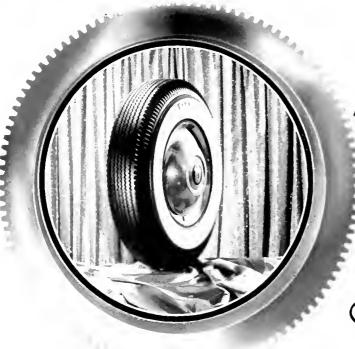


Rophael G. Walff (right) was a recent guest of the Secretary of the Navy during qualification cruise of the giant flat-top U.S.S. Harnet. The Wolff Studios' head is pictured above with Ensign R. B. McCollum.

American schools for company employees, vocational and apprentice schools, management development and scholarship awards.

Steinke formerly was director of power education for the Dow Chemical Company, Midland, Michigan. He joined the Dow educational department 10 years ago and helped develop the current "on-the-job" power educational program.

He is the author of nine training textbooks and has developed lesson plans and training facilities.



**Films Production** 

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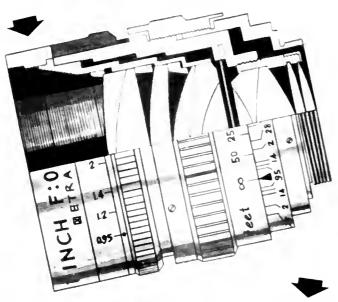
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### Films in Medicine

NEWS AND REVIEW OF NEW FILMS AND TECHNIQUES

\* For the convenience of our many readers interested in the broad phase of film application which embrace both lav health education and professional techniques of medicine and dentistry, the Editors of Business Screen present this feature department. Many obvious advantages to the reader are offered in this grouping of related topics.

#### Creer Calls Closed Circuit TV Vital Medium in Emergency

**★** Closed circuit television may become the nation's number one educational medium in the event of a national emergency according to Ralph P. Creer, in charge of motion pictures and medical television at the American Medical Association.

A familiar name as a contributing authority in these pages. Creer pointed out in a recent address to members of the Society of Motion Picture and Television Engineers. that physicians, nurses, hospital superintendents, health officers and other medical personnel from coast to coast could be assembled in key cities throughout the country on short notice to receive current instructions and to witness demonstrations on medical management and handling of atomic, as well as chemical and bacteriological casualties.

Creer noted that the Army Medical Service is presently considering plans to implement a program of this kind.

He indicated that closed or open circuit ty may also be used to communicate vital information to farmers and others concerned with the food supply and the welfare of our country.

Speculating on other closedcircuit tv applications. Creer envisioned the time when medical societies of Europe or Latin-America can join the American Medical Association in a color ty symposium on some important medical problem of the day.

Of a recent closed-circuit report

on the polio vaccine story, he said:

"Closed circuit television provided an excellent method of reporting the . . . story to physicians and nurses throughout this country and Canada. Without doubt, the largest medical audience assembled in the history of the world witnessed an hour long illustrated discussion of the subject by Drs. Salk and Francis and their associates on the same day that it was announced to the public.

"Sponsored by Eli Lilly & Company, this program was received in 62 cities in the United States and three cities in Canada. In order to reach a total audience of approximately 52.304, the program was received, for the most part, in theatres rather than hotel auditoriums which had been used for similar closed circuit presentations in the past."

#### National League for Nursing Shows a Selection of Films

◆ An extensive film program was shown early this month at the 1955 Convention of the National League for Nursing in St. Louis.

Selected by the ANA-NLN Film Service to be shown during the convention as being useful to nursing schools and agencies were: A Is For Atom tproduced for General Electric Co. by John Sutherland Productions : World Without End (The United Nations); The Lonely Vight (Mental Health Film Board): The Rehabilitation Story (Film Production Service. Virginia Department of Education): That The Deaf

(CONTINUED ON PAGE 24)

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Remington Rand, Inc.

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 $Sterling\ Drug, Inc.$ 

United Coffee Growers of Brazil

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United States Army

United States Brewers Foundation, Inc.

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Department of State

Wallerstein Company, Inc.

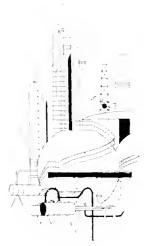
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How do you explain the size and complex nature of a world-wide organization so that every employee will understand the importance of his activities in relation to the whole enterprise?

That is the job which was undertaken in the production of "On Stream" for Socony-Vacuum Oil Company and its affiliates, General Petroleum Corporation, Magnolia Petroleum Company and others throughout the world. To secure the material for this film, camera crews traveled more than a quarter-million miles to record the myriad activities of a company whose products are marketed in practically every free country of the civilized world.

Now, after more than two years in production, the completed feature-length color picture is ready to assume its function of helping to build a firm basis of understanding among the 67,000 men and women in the family of the Flying Red Horse.

We are proud that Socony-Vacuum, through its Film Consultant and Executive Producer, John J. Hennessy, selected us to produce what will undoubtedly rank as one of the most important industrial films of 1955. Possibly you, too, can utilize the services of an organization which knows how to apply the techniques of the "big" picture to a big job. Let's discuss it.

### CATE & MCGLONE

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#### FILMS IN MEDICINE:

LIONTINUED FROM PAGE 221

May Speak (produced for The Lexington School for the Deaf by Campus Film Productions); The Long Cane (Veteran's Administration): BCG Vaccination Against Tuberculosis (National Tuberculosis Association): Patent Ductus Arteriosus (produced for E. R. Squihb & Sons by Sturgis-Grant Productions): Post Anesthesia Rooms (E. R. Squibb & Sons+; Stop Rheumatic Ferer (produced for the American Heart Association by Transfilm): Care of the Cardiac Patient (U.S. Office of Education); Motivating the Class (McGraw-Hill Text Films 1: All I Need Is A Conference (produced by Henry Strauss & Co.+: Molly Grous Up (Medical Arts Productions); When You Choose Vursing (produced for the National League for Nursing by Willard Pictures); and Nurse, Please (produced for the National Association for Practical Nurse Education by Trident Films, Inc.).

#### Health Information Foundation Cartoon Backs Health Insurance

◆ The Health Information Foundation has released a new color cartoon. Second Sight Sam. 5 min., color, produced by UPA, which shows the dangers of being unprotected by health insurance.

The Foundation, sponsored by pharmaceutical concerns, is set up to conduct research and disseminate information on improving the availability of health services.

UPVs gargoyles show a situation involving a circus type "who's never been sick in his life" until pneumonia invades his raucous livelihood. He learns.

Association Films has this one. Available everywhere.

#### Ralph Creer to Speak at Surgeans Meeting in Geneva

\*Ralph Creer, director of motion pictures and medical television of (CONTINUED ON PAGE 26)

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#### FILMS IN MEDICINE:

Surgical Training." at the 20th Congress of the International College of Surgeons which meets in Geneva. Switzerland. May 23-26. He also has been invited to participate in conferences on the international distribution of medical films with officials of the World Health Organization and the International Federation of Gynecology and Obstetrics in Geneva. He will visit the motion picture production unit of Ciba Limited in Basle, Switzerland.

Creer flew to Frankfort, Germany. May 16, where he met with medical motion picture producers and representatives of the medical profession. Conferences were held at the Institute for Scientific Films in Gottingen, Frankfort and with the president of the Associated Physicians Council of West Germany in Stuttgart. The production and exchange of medical films was discussed.

Creer, who directed the Army Medical Illustration Service during World War II, planned to spend the week end of May 21 with his friend. General William Wilson, Chief Surgeon to the Seventh Army in Germany, with headquarters in Stuttgart. Creer will return to the states in time to supervise and direct the motion picture program of the annual VMV convention to be held in Vtlantic City, June 6-10.

#### Magnetic Tape Digest Saves Time far Busy Physicians, Surgeons

◆ V weekly magazine digest for doctors that is published on a reel of magnetic tape rather than on the printed page is an object lesson in time saving which busy men in every field should value.

Audio Digest, manufactured by the Minnesota Mining and Manufacturing Company, was developed by Jerry Pettis, public relations man for the California Medical Association.

Tape playback equipment in his car enables the physician to keep up with professional literature while making house calls.







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Nylok Gets Sales Action With an Effective Slidefilm

★ The Nolok Corporation makes screws. At first glance they might look like ordinary screws, but each wears a plug of Nylon inserted in a tiny hole. It does fantastic things. When scated in a threaded hole, it prevents the screw from working loose, it provides a fluid seal, permits accurate adjustment and is reusable. It means the end of loosening.

Nylok decided that to get this story across to potential buyers—engineers who specify the product, and purchasing agents who acquire it—the best medium would be a sound slidefilm. This choice was determined because of its effectiveness, low cost and convenience in use.

Roger Wade Productions, chosen to produce the film, utilized a movie animation pop-on technique, some new art and some of Nylok's own, and brought forth a very good-looking picture designed to operate on automatic ssf projection machines.

The picture simply dramatized the problem of loosening screws, and two possible solutions — with conventional fasteners — and with Vylok.

Carl II. Borner, Sales Manager of Nylok, outlines the results of the film as follows:

- "(1) It provided a visual and oral presentation to supplement the work of the salesmen.
- (2) Aided in training of sales personnel of licensees.
- (3) Appealed to prospective buyers because it taught while selling.
- (4)) Proved that the initial higher cost of the Nylok fastener itself was far outweighed by the overall savings."

All well and good, but did it sell? Here is some of the direct business the film produced for Nylok:

Republic Aviation became a large volume user of both standard and special parts.

Sikorsky Aircraft, since seeing the presentation, has become a large user of Nylok screws,

Fairchild Aircraft has also become a steady user,

Thomas A. Edison, Inc. adapted Nylok for use in its Ediphone dictating equipment,

DuMont Laboratories, after seeing the film, adapted Nylok for use in radar equipment.

Continental Screw became a Nytok licensee.

General Electric now uses a

variety of Nylok parts in aircraft equipment.

The Nylok story is good proof that ACTION in sound slidefilm production can go out in the field and MAKE SALES.

"This Is Life" Going Strong for Sponsor After 4-Year Run

\* How long can a good film "last" as a visual tool? What is the life-expectancy of a properly conceived and produced motion picture? What is the outer-limit of aggressive distribution?

Answers to these questions regarding one sponsored film in circulation since 1951 are indicated in a report by the American Meat Institute. A survey made by A.M.I. on its 29-minute color film. This Is Life. reveals that when this story of meat processing was shown nine times on sustaining television during March of this year to an estimated audience of 648.772, the film's ty bookings reached a total of 200 for four years and a total estimated audience of 23,125,430.

Also during March the Institute's film was shown 843 times to 97,954 school children in the 48 states and the District of Columbia, bringing the total four-year school audience for the film to 3,420,144.

Spotlighting its survey with a listing of eight new sustaining to bookings for *This Is Life* in the last week of April and the first week of May, the Institute in effect submits evidence that there apparently is no forseeable saturation point for this popular film.

This Is Life was produced for the A.M.I. by Raphael G. Wolff Studios. This timeless film has been distributed since its inception by Modern Talking Pictures Service. Inc.

#### Repetitive Training With Film Pushes Saladmaster's Sales

★ Saladmaster Sales, Inc. makes a kitchen gadget which uses five interchangeable come-shaped cutters, so the housewife can do several jobs with the one device. The company markets the product across the country through 2000 door-to-door salesmen.

Headed by a one-time salesman. Harry Lemmons, the firm, which started out with a shoe-string capital of \$9000, is now worth \$650,000.

Here's how salesmen were trained to produce this phenomenal sales success, according to Mr. Lemmons: "A group of new men in a training class will be shown a 30-minute (CONTINUED ON PAGE 30)

# THE MYTH OF PRICE RESISTANCE



For the average salesman nothing is more real — or more troublesome — than price resistance.

How many times has a solesman of yours said: "I could sell mare if only our prices were lower!!"

Yet he's wrang, dead wrong.

He believes a myth. A myth that sales
are last becouse his price is taa high.

Price is never the sale factor in a
turn-dawn.

We knaw it . . . you knaw it. If only he knew it.

Yet he can when he realizes that price is relative to value. Dispel the myth af price resistance with:

#### "PRIDE IN PRICE"

part of the outstandingly successful sound slide program . . . . AGGRESSIVE SELLING

You may obtain a preview without obligation.
Write for details.

# Rocket Pictures

6108 SANTA MONICA BLVD. HOLLYWOOD 38, CALIFORNIA





Within the past 60 days Dynamic-produced films have won 7 major awards in important film festivals throughout the country. These awards have been won in a wide range of categories including sales promotion, human relations, travel, industrial promotion, training and classroom procedure.

#### BUT THIS IS NOT ENOUGH

Even more important, Dynamic-produced films have proven fully effective in motivating audiences toward a product or an idea.

# IN OTHER WORDS, THEY GET RESULTS...

Results that have in every case far surpassed the client's goals! In the final analysis, this is the only test for a motion picture . . . and the only way to serve a client.

Preative thinking on film

dynamic films inc.

NEW YORK • HOUSTON • HOLLYWOOD



#### Another reason why SYLVANIA PROJECTION LAMPS are your best buy

As usual, Sylvania offers ance in your projector-

you better-than-standard Sylvania lamps must meet lamp performance — in the this rigid inspection require-Sylvania line of top-per- ment: the glass must be formance projection lamps. completely free of distor-To offer better perform- tion-producing striations

to be passed into the hands of the user. Another reason why Sylvania projection lamps are your best buy. Sylvania Electric Products Inc., 1740 Broadway, N. Y. 19, N. Y.

Lighting · Radio · Electronics · Television · Atomic Energy

In Canada: Sylvania Electric (Canada) Ltd., University Tower Bldg., St. Catherine Street, Montreal, P.Q. SYLVANIA®... fastest growing name in sight



#### The OLDEST 16mm Film Laboratory is now first with the NEWEST!

Hollywood Film affers the newest facilities in the 16mm field, with advanced methods and special equipment that enable us to offer quality and service unequalled anywhere. Included among our new editing services are zero cuts and variable length dissalves from 12 to 96 fromes to provide perfect fades and dissolves, without cutting the original scene.

The Oldest and Most Experienced 16mm Film Laboratory

**COMPLETE 16mm** Laboratory Service ...

- · Reduction and Contact Printing Negative Developing and
- Reversal Processing
- Release Prints in Color or Black-ond-White
- Kodochrome Duplicating
- Shipping & Receiving Service
- Free Projection Service
- Free Editing Rooms and Storage Vaults

HOLLYWOOD FILM ENTERPRISES, INC. 6060 SUNSET BOULEVARD HOLLYWOOD 28, CALIFORNIA

#### Keeping Score on Film Results:

(CONTINUED FROM PAGE 28)

film demonstrating a Saladmaster. The trainer shows the film continuously with no comments. The new men see the same film over and over. By the end of the week, they will have seen it 40 times. When a man has seen a half hour film 10 times, it is indelibly impressed on his mind."

Mr. Lemmons thinks this is the major reason new salesmen sell about 60% of their first calls.

#### Slidefilm Helping to Rally Ad Men for "Next 50 Years"

◆ Thirty-thousand members of the Advertising Federation of America are expected to see a new federationsponsored slidefilm this year. He. The People . . . In Advertising, a 25minute film written by Vern Fladager of Darey Advertising Co., New York, was produced by Chartmakers. Inc. It takes the story of advertising from 1905 to the present, then opens the curtain on the next 50 years of advertising, AFA has set a goal of 20 new clubs this year. It has gained 60 clubs and 20,000 new members since 1945.

The federation has a dozen copies of the slidefilm and is arranging presentations to its member clubs. The federation is located at 330 West 42nd Street, New York 36.

#### University, Reela Films Team with TV Station for Warkshop

◆ The University of Miami and Station WTVJ. Miami, are jointly sponsoring a summer television and film institute in Miami, July 11 through July 31. Reela Films, Inc., the motion picture producing subsidiary of WTVJ, will collaborate on the film work.

Although the curriculum of the institute includes many aspects of standard workshop procedure, it will gain special benefits by the use of on-the-air commercial ty facilities in a major station.

Emphasis will be on practical production of live ty programs and films for television. Most of the institute's sessions, therefore will be held in WTVI's studios and Reela Films studios and laboratories.

The collaboration in training ty and film students began when WTVI went on the air in 1949. The University of Miami Radio-TV-Film Department has been working closely with the station ever since.

Accommodations at University rates are available on the campus. including facilities for families. A

leaflet of details and answers to specific questions can be obtained from Dr. Sydney W. Head, Chairman. Radio-TV-Film Department, I niversity of Miami, Coral Gables, Florida.

#### Florence Nightingale Story Available in Sound Slidefilm

♦ The Metropolitan Life Insurance Company has announced that Florence Nightingale and the Founding of Professional Nursing, a new 35mm sound slidefilm in color, replaces the former black-and-white silent slidefilm in the Health Hero

Florence Nightingale lighted the way for the profession of nursing. She is known for her contributions to hospital administration, statistics. and dietetics and in public health. welfare and health education. Her influence was evident not only throughout the 19th century but her productive life reveals what a prodigious effect she had upon succeeding generations.

The slidefilm is planned as a teaching aid in junior and senior high school classes and education courses in colleges preparing teachers for the secondary-school level. It can serve to spark study projects in various fields and provoke discussions on such topics as personal and community health, family relationships, mental health, eareers, and social progress. It is a means of helping students to understand, appreciate, and practice healthful living.

The slidefilm is available on loan without charge to teachers, administrators and other school personnel from Metropolitan Life Insurance Company. School Health Bureau, Health and Welfare Division, 1, Madison Ave., New York 10, N.Y.

#### Victor Animatograph Moves N. Y. Branch to Larger Space

\* Sam G. Rose, president of Victor Animatograph Corporation, Davenport. Iowa, has announced that in line with increased sales, manufacturing and export activities, the Victor New York branch office has moved to newer and larger quarters at 200 West 57th Street, and consolidated with the Victor Latin-American Division.

These increased facilities are under the supervision of H. O. Jones, vice-president, with R. H. Kulka. vice - president - in - charge of the Latin-American Division.

Rose said that this move was actuated by the introduction of the new line of Victor 16mm Sound Motion Picture Projectors - the Model 65 Series.

# An idea is the greatest force for accomplishment...

only if its energy can be released

in understanding . . . in acceptance . . .

and in action.

We help our clients put the energy of
ideas to work through the coordinated
communications programs we produce

in film and other visual media.



**HENRY STRAUSS & CO.** 

668 FIFTH AVENUE, N. Y. 19, N. Y. PLAZA 1-3290



#### RIGHT OFF THE REEL

CONTINUED FROM PAGE SIXTEEN I

churches, parent-teacher organizations, etc. are all accessible to immediate print distribution via 16mm.

The point of all this is that the citizen should meet today's bills today through a necessary increase in gasoline taxes. As the Saturday Evenine Post has expressed it editorially, "the more pay-as-we-go money that goes into it the better. If we can't cut down our debt charges when the country is rolling in prosperity, we never can."

To put it another way, if we can't demonstrate the power of the informational film in a wonderful opportunity like this, maybe we never will.

#### National Visual Presentation Association Presents Awards in Annual Competition

★ The Sinclair Refining Company took top honors with two first awards for visual media as members of the National Visual Presentation Association announced winners of its annual competition for the best visual presentations of 1954. A sound motion picture The Three Areas of Selling was adjudged the best sales training motion picture and, in general media for sales training, a Sinclair flannel board presentation won another first place. Both programs were produced by Florez, Inc.

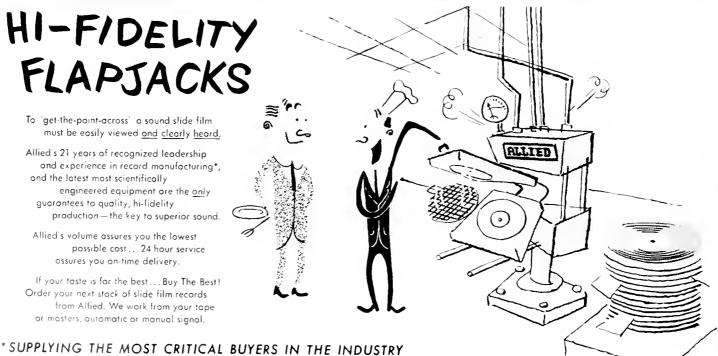
A special slidefilm featuring a new means of animated projection (Cellomatic) won the VVPA first award among films and slides for sales training. The award was received by James



First award in recent National Visual Presentation Assn. competition is accepted by James Barsi, vice president of Anheuser-Busch, Inc. (second from right above). Others participating (left to right): Hubert Wilke, v.p. of Howell-Rogin Studios, producer of Cellomatic program; Kinsey Merritt, Railway Express Agency v.p. and Walter Brunauer, Lily-Tulip Cup exec. and president of the association sponsoring the annual awards.

Barsi, vice-president of Anheuser-Busch, who had used the presentation for the company's annual sales convention in January. The Cellomatic technique, developed by the Howell-Rogin Studios in New York, was cited for providing animation features and optical effects heretofore possible only with motion pictures.

A Columbia Broadcasting System motion picture won first place among motion pictures for direct selling: in the classification of films and CONTINUED ON PAGE FIFTY-NINE)



# ALLIED RECORD MANUFACTURING COMPANY

1041 N. LAS PALMAS, HOLLYWOOD, CALIFORNIA . HOllywood 9-5107

# Need we say more...

# van praag productions

1600 BROADWAY

NEW YORK 19, N. Y.

PLAZA 7-2687

March 11, 1955

Mr. Louie Feldman Tri Art Color Corporation 245 West 55th Street New York 19, New York

Dear Doc:

I want to thank you and your Company for the cooperation rendered us in processing our color pictures - The Diplomat, Do It Youreelf, Ernie Kovac'e Washers and Ernest Truex Mexico - which appeared with "The Women" and "Peter Pan" on Producers' Showcase.

Your handling, spirit and willingness to work with us, in my opinion, helped make these the finest color pictures that have ever been done for television. Tri Art will continue to play an ever increasing part in the development of color film for TV.

Keep up the good work.

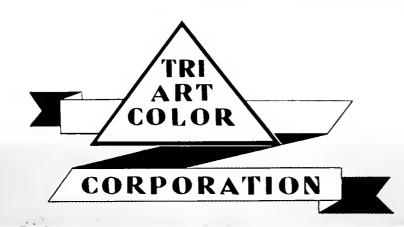
Kindest regards,

William Van Pras

WVP:a

Let our Tri-Art Color Specialists show you how to make prints that will do a better selling job.

detroit offices: 2301 dime building, detroit 26, michigan



245 WEST 55th STREET, N. Y. 19, N. Y. PLAZA 7-4580

# P is for Public R is for Relations



# WHAT THIS \$50 MILLION DOLLAR PRODUCTION INDUSTRY NEEDS IS A NATIONAL BUSINESS DEVELOPMENT PROGRAM

A BUSINESS SCREEN EDITORIAL

W7 HHE THE U.S. is building toward a 500-billion-dollar economy by 1965 (as predicted in May at the 33rd conference of the National Industrial Advertisers Assn. in Washington) what is the leadership of the sponsored film production and distribution business doing about its share of this rapidly-expanding gross national product?

In the past five years, producers have moved into television as the key source of most effective commercials: they are also turning out some of the linest documentary TV film shows and supplying thousands of hours of sustaining film lane of special usefulness to local stations.

#### The Initiative for Progress is Yours

Lelevision is one important segment of the producer-distributor economy. Theatrical exhibition of both screen ads and sponsored short subjects is another. But the lion's share of income is derived from direct projection as applied in training, marketing, consumer education and public relations. The evergrowing number of group-owned form sound projectors throughout the U.S. and Canada is a relevant economic factor as more prints are required to serve free loan requests emanating from schools, clubs, church and community groups.

The paradox of all this is that income and "prosperity" for the producer and results for his clients are directly affected by all sorts of outside influences and not enough by the ducct action of the men who lead these companies.

#### Which Direction Will You Choose?

The kind of direction Inding we're talking about is based on bonalide research, cooperative fact-finding, rule-making and organization with sound profit motives. This has been a \$50 million dollar production economy, with too little variation, for two or three straight years. It could go DOWN as television's vortacious costs devoir more of the sponsor's andgets, it could also go FP il latent power are applied NOW to bring the many availlants about the values of good production, the rules and sizes of audiences and channels of a abution, the proven effectiveness of well do to distribution, and informational films

to the eyes and ears of the men who make and control our future business budgets.

Here are a lew examples of the industry public relations vacuum now existing:

#### Bring the Facts Up to Date

During 1951, producers, distributors and equipment lums largely supported the publication of "Dollars and Sense of Business Films," an Association of National Advertisers book detailing the case histories of about 67 large and small film users. This very meritorious effort cost \$30,000 and is now in the hands of a lot of people, most of whom received it from one or another of these underwriters. Now what comes after? Didn't anything happen in 1954: What about the hundreds of other firms who might have even more useful case histories to offer today? Ever hear of the follow-up principle?

There are at least a thousand or more opportunities each year to present visually the the fascinating story of the most interesting medium of all—the sponsored lilm. Ad and sales clubs, industry conventions, public relations groups, all offer the time and place for the showing of a film about films. A few producers have made this sort of thing but that isn't acceptable exhibition fare. A group effort and top llight production would be cheered.

#### Most Business is National in Scope

The producer who decides that he serves a local clientele is a very small potato. Yet producers organize regionally and when they dospend their hard-earned membership dues on legal lees and one-horse secretariats, if any. This is a workable way to organize but a wholly madequate method of competing with other media in this big country of ours. We are presently divided and conquered by lack of unified thinking and power.

The buying audience for this medium is highly-concentrated among the less than 10,000 companies which comprise nearly 75% of the American and Canadian business economy. Most important of all are the tremendous numbers of friendly affice among executives in business and industry who are confirmed users of films and who would welcome the effects of a soundly-derived national campaign

to help them awaken top management and other influential leaders in business,

No, this isn't a job to be done by somebody else. It is the opportunity and responsibility of the presidents of leading studio organizations, national distribution networks, equipment sales executives, film manufacturers and laboratory chiefs, And here's a brief outline of what they can do about it:

- 1. Through their present and laudable but separate producer associations form a single national executive committee with at least two delegates and two alternates from each group to meet within the next 90 days.
- 2. Invite the presence of the heads of the several national film distribution companies and other directly affected trade groups.
- 3. Prepare an agenda of some basic trade and public relations activities that are within the economic possibilities of the industry. Examine the possibilities of trade and consumer cooperation to advance the cause of the medium.
- I. By an early exchange of correspondence, submit principal items affecting the trade potential of the industry for special report by persons within their own stalls or by hired experts in any of these fields.
- 5. Pool their presently limited but still formidable association funds for topflight operations in any desired PR direction.

#### Organization and Talent Are at Hand

Let's not load this effort up with a lot of high-sounding phrases. This is a "More Business for Business Films" program of basic, practical ideas and worthy of the wonderful genius for organization which has made the business and educational film producer the envy of the whole world. His creative staff contains latent talent that could self-iceboxes to the Eskimos and probably has. His technicians have taken the best from Hollywood and made sense out of it.

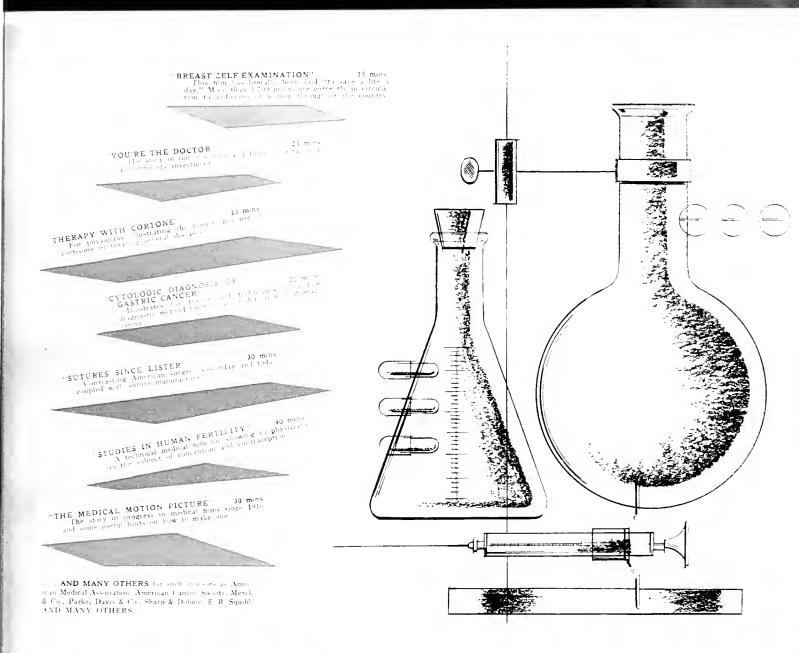
But no campaign is worth any more than the fundamental on which it is founded. The fundamental fact behind this one is that the modern sound motion picture, the sound slidefilm and other audio and visual techniques are terribly important to the world of business and to the public. They make the complex facts of our world more clearly understandable. They surmount and supplement the now inadequate printed page. They are indispensible to our productive system and a vital necessity of our defense.

But they also work magic on the emotions and intrigue the imagination. The film remains man's most marvelous tool to recreate the living image. Now let's take its future back from those who would confuse its place and its purpose and work a few miracles that make sense and make *more business* for everybody concerned.

It could be worth another \$10 or \$20 million dollars next year to you and you and you.

- OHC

# Medical Pictures by Audio...



pend for booklet . . .

### Audio Productions, Inc

FILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N. Y.
TELEPHONE PLUZE 7-0760

Frank K. Speidell, President • Herman Roessle, Vice President • P. J. Mooney, Secretary • L. W. Fox, Treasuler

Producer-Directors: L. S. Bennetts

Louis A. Hanousek

H. E. Mundell

Alexander Gonsell

Sales Manager: Sheldon Nemeyer

Harold R. Lipman

Earl Peirce
Erwin Scharf

it's true of your business!
it's true of your business-sponsored film!

# the best A GOOD PRODUCT NEEDS GOOD DISTRIBUTION

 $T_{\text{HERE}}$  used to be an oft-quoted saying "... build a better mousetrap than your neighbor, the world will make a beaten path to your door." This may have been true once but we doubt it.

At any rate this old saw does not apply to today's business world. Now you need a good product, good promotion, and good distribution.

When it comes to business-sponsored films, the promotion and distribution is the special ability that Modern Talking Picture Service brings to your program.

Modern has been exclusively devoted to the distribution of the sponsored film for many years. You can benefit from this experience in handling all kinds of film programs—big and small, broad-based and special—for the leading names of American industry.

What are the advantages we offer you? Here's one of many-

- Modern 16mm distribution is accomplished for the sponsored film through a planned network of 28 Modern Talking Picture Service field offices, strategically located in major cities. Plot these cities and you find the most efficient marketing map for film distribution ever developed.
- 28 Modern offices make your film conveniently available to the audiences you want to reach. Film-users prefer to get programs from a source near to them. Distance will inhibit the use of your film.
- 28 Modern offices means that your film prints spend less time in transit to and from the audience—resulting in more bookings from each print than can be obtained by shipping from a single point or a few points.

There are many more advantages of a decentralized network of film exchanges that we could name . . . and there are many points of Modern service and superiority that you should know. To get the facts about Modern and how its specialized services will improve your film program, get in touch with us at any of the addresses listed below.



w

NEW YORK JUdson 6-3830 45 Rockefeller Plaza, New Yark 20, N. Y.

CHICAGO DElaware 7-3252 140 E. Ontoria Street, Chicago 11, III. **DETROIT** TEmple 2-4211 956 Maccabees Building, Detrait 2, Mich.

LOS ANGELES MAdisan 9-2121 612 S. Flawer Street, Las Angeles 17, Cal.

#### Nationwide service from Modern film libraries in 28 important cities -

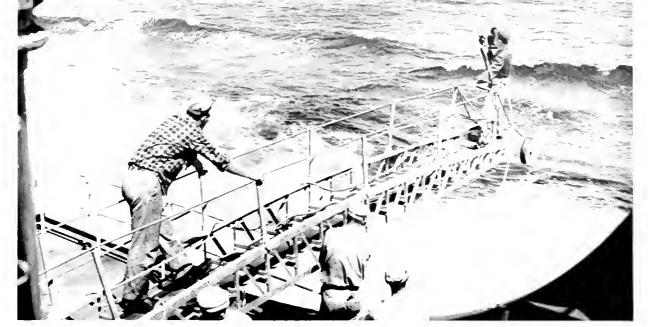
AHANIA CHARGOTTE
BOSTON CHICAGO
BULLATO CINCINNATI
CEDAR RAPIDS CLEVILAND

DALLAS
DENVER
DETROIT

HOUSTON
INDIANAPOLIS
KANNAN CITY
LOS ANGELES

MEMPHIS MILWAUKEE MENNEAPOLIS NEW ORLEANS

NEW YORK OMAHA PHILADLEPHIA PITTSET RGH ST. LOUIS
SAN FRANCISCO
SEATTLE
WASHINGTON, D. C.



Riding a specially-rigged gangway off the side of a Socony tonker on the Atlantic, the cameraman gets plenty of action.

# On Stream: Saga of the Flying Red Horse

THOUSANDS OF men and women on four continents work under the familiar banner of the Flying Red Horse. Bringing them together in an international "family portrait" is a new sound and color motion picture of feature-length proportions which is about to begin a series of employee showings. On Stream, produced for the people of the Socony Wobil Oil, Magnolia and General Petroleum Companies, is an 83-minute production.

Its purpose is to show the full scope and size of the organization—and to help show every employee how his job fits into the vast workings of these great oil companies. In geographical span, in the length and breadth of its filmic sequences. On Stream sets a notable example of modern management sbroadest view of responsibility in employee relations. Nothing exactly like it has ever been attempted before: its purpose could well be emulated by many similiar 1.8, companies whose

A Feature-Length Color Picture Spans Four Continents Uniting the People Who Serve Under That Familiar Sign

operations span this continent and cross the oceans.

The film's camera crews logged more than 300,000 miles of travel between the first scene (the La Brea tar pits at Los Angeles) and the last (a helicopter hovering over an offshore drilling rig in Texas). They brought back more than 100,000 feet of film. Editing, pruning, trimming, and splicing brought it down to the workable 2.965 feet of the final version. But every foot of film not used is being carefully edited and stored away for future use: out of the extra footage will come shorter films on specific phases of company operations.

The story of On Stream began with a top management decision. The Board of Directors said: "go ahead"—and a special motion picture committee was formed to be

(Colipos)

(Lobigos)

A stately mosque at Istanbul was the backdrop for the Red Horse . . .

headed by Clarence Beesemyer, now a special consultant to General Petroleum, John J. Hennessy, an independent film counsellor who has been associated with GP film activities for many years, was again given overall supervision of the new project for the companies.

The writing of this Flying Red Horse family story was assigned to Charles A. (Cap) Palmer. Cap travelled the first of many thousands of miles to study the company's vast operations, to meet its people. In the months that followed, the outline for the script emerged and the job of shooting countless scenes began in earnest.

Cate and McGlone, producers of In the Beginning and other company-sponsored films, received the challenging production assignment with Albert Kelley as director. With On Stream designed to show the men and women of the Flying Red Horse

(CONTINUED ON THE NEXT PAGE)

Distance was no barrier as cameras covered every phase of Flying Red Horse operations from the lobby of General Petroleum's building in Los Angeles . . .



. . . to the shadows of the great pyramids where Cheops looks down on the Mena House with the ever-ready Mobil Service pump in the foreground.





In New York, the director (right) and assistant get set to "shoot" Ernest Utterbock, chief mechanical engineer of refinery engineering division.

the lates at Paulsboro, the docks at Port Socony. It took the crews to Istanbul where the Mobilgas sign is shadowed by a stately mosque; the action embraces Norwegian, Italian, German and French operations, High over the Thames, cameraman 1 d McGlone poised on the girders of a new Mobilgas refinery going up in Goryton, England.

One of the most dramatic moments in the history of the Flying Red Horse was re-enacted for the film by the 29 men who helped to make it—the completion of a giant TCC unit which played a key role in World War H.

This U.S. scene "rolled" along with a conference on manufacturing



All over the world company people helped shoot "On Stream." The script girl above is Somiha Machaat of Egypt. In the center scene at the left, Guiseppina Oliva of Italy lends a helpful and very charming hand.

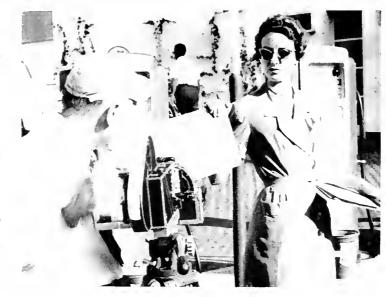
Family Portrait:

CONTINUED FROM PRECIDING PAGE: companies as they are, the big job ahead was to do just that.

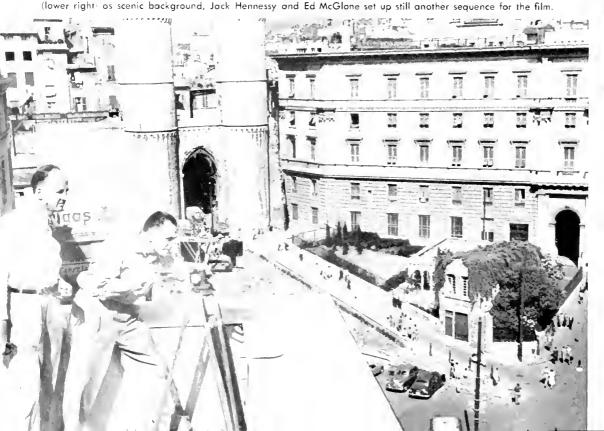
Cameramen walked in on a planning session for the Mobilgas Economy Run and shot the table-thumping, gestures, the consultations with maps and charts, the secretary's note taking. They rode the bridge of a plunging tanker; they shot a well as it was spudded in. They covered the company at work from Canada's snows to Egypt's deserts.

And everywhere the cameras went, company people pitched in to help do the job. Employees became interpreters, production assistants, script girls, researchers.

The "shot list" outline set up by Cap Palmer was followed through



And in Genoo, Italy, with the ancient city gates built to stand the assaults of Barbarossa and Columbus' boyhead home



problems among overseas refinery executives, sequences on the bright two-level accounting and credit section in General Petroleum's new building, the switchboard and teletype rooms at 26 Broadway in New York (Socony-Mobiloil headquarters), the labs in Brooklyn.

Composer-conductor William Lava read the script and watched



Above: Frau Charlotte Hands, a very helpful and likeoble script girl and interpreter, aids in a German sequence at Deutsche Vocuum Oel . . .

the still-silent film. Then he wrote an original music score to capture the hum of the refinery, the vibration of the drill rig, the rhythm of the stream. Now the parts were ready; the film, the script, the music, And as drill pipe goes into a hole, one stand at a time, so the film On Stream finally came together, one scene at a time. Artists and animation specialists, cutters and splicers, music editors and sound experts; blending and dubbing, cutting and fitting, testing for



An historic Board of Directors' meeting at 26 Broadway in New York was reenacted with Chairman George V. Holtan at his familiar place . . .

color and sound, correcting and testing again.

At last it was ready and in a Hollywood projection room more than 100 people whose technical t, lents had gone into the film gave it a critical preview. Socony-Vacuum Oil Company had become the Socony-Mobiloil Company. Inc., by action of the Board of Directors just at release date. Changes were made, short sequences were added, annes Whitmore, who narrates the film, came back to complete the assignment and the music was re-set to suit the changes.

#### Boord Approves at Showing

A special showing to the Board of Directors brought hearty approval and the film was ready for release printing. Tracks will be cut





Same of the principals during moking of "On Streom" were: (I. to r.) William Lava, composer-conductor; John J. Hennessy, supervisor & executive producer; Charles A. Palmer, writer & editoriol supervisor; producers E. D. McGlone and Ted Cate; and W. B. Curtis, General Petraleum public relations head.

for the languages of every country represented as the family of the Flying Red Horse meet in true family fashion to see themselves, their friends and associates and through the magic of the screen to seal a bond of understanding.

For On Stream speaks the universal language of many peoples, in

(Left) The new branze plaque gaes up as McGlone and Hennessy shoot a sequence an the revised name.

(Right) Another precariaus perch for McGlone an the girders of the new 20-story Thermafor Catalytic Cracker ct Carytan in England.



A public relations sequence was shat in the auditarium of the General Petraleum building as driver testing devices for schools were demonstrated.

many walks of life, yet all are members of one family under the familiar banner of the Flying Red Horse. They serve and work together for its future and then own, wherever they live.

#### An Example Worth Nating

On Stream is not a "message" film. Its potent force lies in the realness of the thousands of Flying Red Horse men and women who pass through its countless's enes all over the world.

No attempt was made to preach a company message other than to depict the jobs being done, on all levels, by many different people speaking many tongues, yet very much alike. The viewer has the feeling that this documentary evidence of worldwide occupations and like interests has made a potent contribution to the cause of international peace.

The Flying Red Horse companies are no strangers to the visual medican. In recent years, such films as Ind Then There II ere Four, a hard-hitting film on traffic safety, frequent films on the Mobilgas Economy Run, and the majestic In the Beginning (based on the geology of the Grand Canyon) have been seen from coast-to-coast.





Above: modern handling of cake from oven to car in scene from "The Waiting Harvest."

"A stary and a pramise — a stary of scientific achievements that have contributed much to the development of madern civilization through the production of valuable, basic chemicals from ance wasted materials — the pramise of a vast, unrealized potential of things, now unknown, but yet to come . . ."

- "The Waiting Harvest"

Below: here's a view of present-day coke ovens which preserve basic chemicals in caal.





#### UNITED STATES STEEL

PRESENTS

## The Waiting Harvest

A twenty-three minute film in brilliant color on United States Steel's role in the production of basic chemicals from coal

Narrator WALTER NEWTON

LOCKED DEEP in the black, carbonaceous heart of coal is the potential of a vast new wealth for industry and the nation. The millions of tons of coal, converted to coke for the blast furnaces that supply iron to support our economy, are a rich source for basic chemicals. This new motion picture, produced for United States Steel by Wilding Picture Productions, Inc., is the story of what has been accomplished in the field of coal chemicals by that great company.

Because it lays stress upon the promise of things to come, rather than a boast of things accomplished, it emphasises that is but the first page in the history of chemicals from coal. And so it is appropriately titled *The Waiting Harrest*.

In 23 minutes *The Waiting Harvest* traces the history of coke-making operations from that early industrial era when billowing, black clouds of smoke from bee-hive ovens obscured the sun, to the present day coke ovens which capture the smoke and channel it into the complicated processing units where it is converted into a wealth of valuable basic chemicals.

It tells of the bright new world that plastics made — of miracle fabrics like nylon — of other wonderful things that contribute so much to modern living — and how they came into being.

To photograph actual production scenes the camera crews criss-crossed the land - from the Wasatch Mountains of I tah to the eastern seaboard — from New England to the southwest. Animated flow charts illustrate how the gaseous materials, given off in the converting of coal to coke, pass through the collector mains and into giant processing units of the coal chemical plants — thus clarifying for the viewer the fashioning of smoke, gases and vapors into the chemicals basic to the necessities of modern life.

Distribution of *The Waiting Harvest* follows longestablished precedent and prints will be available on free loan to other industries, engineering groups, schools, etc., through U.S. Steel film libraries at New York, Pittsburgh, Chicago and other cities. The film was made in the new negative-positive color.

#### The Scenes on This Month's Cover

★ The well-rounded asy activities of Allis Chalmers: a surgical scene during the making of an E. R. Squibb picture and a scene from On Stream (see page 37) are cover features.

### Show Them "How to Sell Quality"

Theme af New Dartnell Syndicated Sales Film

★ Battle-fatigued, the salesman is prone to believe that the hardest thing in the world to sell is quality. Part of the buying public appears not to know that quality exists. Part of this public can't wait to be conned. They make selling quality all the tougher: they are satisfied with a pig-in-a-poke or a shaved down item because it is priced lower. Quality usually comes high—in the moment of transaction.

This economic fact discomforts salesmen who must sell-quality products or services and sell-them at higher prices. It makes the manufacturers of quality merchandise and the providers of quality service miserable.

#### Produced by Jam Handy

The Dartnell Corporation. Chicago, which specializes in solving sales problems. has helped the better products and service exponents meet this problem head on with a new 16mm black white sound motion pieture. How to Sell Quality. Based on J. C. Aspley's best-selling booklet of the same name, How to Sell Quality was produced for Dartnell by The Jam Handy Organization, Detroit.

As it moves to make the entire sales organization quality-conscious, the 26-minute film thrusts at cheapprice-quick-sale fixations. It recognizes that when there are several products or services at varying prices, salesmen tend to take the line of least resistance and sell the middle or lower priced item. It motivates them to push the higher priced, more profitable numbers which as a rule give the buyer more satisfaction.

#### It Takes Selling Know-How

In the rugged buyer's market, salesmen constantly are pressured to cut prices, give longer terms. The best salesman sometimes wonders: why shouldn't his company cut prices to buck the competition. The film helps this salesman realize that it is not the price but his lack of know-how in selling quality that hinders him.

How to Sell Quality gives pause to the salesman who hits a sales desert and is tempted to switch to a competitor. Salesmen are shown that their security and success are part of the security and success of the company selling a quality line. The film also acts as an aid to new salesmen who especially need sympathetic guidance in outselling price

competition. It squarely contradicts the cut-price philosophy by asserting that a quality product has everything in its favor — including the price.

#### Available on Rental Basis

"Dan White," the salesman-image in this lesson is Hugh Beaumont. Reed Hadley's assistant on the *Public Defender* ty series. The supporting east are broadway and ty actors.

While the film was in production. Dartnell solicited charter subscribers. For \$250, the subscriber could purchase one print of the film and an accompanying kit. Thereafter the charter subscriber could buy additional prints at half price. Subsequently the film has become available on a rental basis of \$1.00 per head for each showing with a \$40 minimum charge.

#### Posters and Guide in Kit

The film kit contains four meeting room posters—reminders of key quality selling techniques and a Meeting Guide with instructions for conducting a "Selling Quality Workshop." This workshop provides for such demonstrations as:

How salesmen can add up the benefits the buyer gets when he uses your product or service: What disappointments go with competitive products or services built down to a price? How a salesman can demonstrate that the greater service and satisfaction that go with your product or service actually mean a lower price in the long run. How a salesman can best demonstrate to a buyer (assuming the buyer is a dealer) that featuring your line will multiply his growth opportunities.

The Dartnell Corporation address is 4660 Ravenswood Ave.. Chicago 40, Illinois.

#### Other Dartnell Sales Films

• Two other Dartnell sales training subjects in 16mm sound are also available. Closing the Sale, a 30-minute dramatized analysis by Richard C. Borden and Prof. Alvin C. Busse, gives salesmen and dealers practical tips on many effective techniques on closing the sale and making it stay closed.

Overcoming Objections is the other 30-minute title, also featuring Borden & Busse in a series of tableaus which vivify sales-objection situations. Both of these films are available on rental terms outlined above and like How to Sell Quality were produced for Dartnell by The Jam Handy Organization.

### Behind the Scenes of "How to Sell Quality"

"When there are several products or services in the line at varying prices, salesmen tend to take the line of least resistance and sell the middle or lower-priced item. This film motivates them to push the higher-priced, more profitable numbers . . ."





"In a buyers' market, salesmen are canstantly expased to pressure to cut prices, give langer terms, etc. After seeing this film, a salesman will realize that it is not the price but his lack of knowhow in selling quality that is at fault."

"If you have good salesmen, possibly competitors are trying to lure them away. Every solesman runs into a dry spell and wonders whether to take a job with a competitor. 'How to Sell Quality' shows that security and success are geared to selling a quality line."



#### Slidefilm Matinee Aids Sealy Bedding Sales

★ A complete slidefilm matinee—composed of a cartoon, a "newsreel" and a feature film—is being used to tutor retail dealers and salesmen of Sealy, Inc., Chicago, bedding manufacturer.

Presented at dealer training sessions, the trio of color and sound slidefilms bounce their factual sales points with theatrical techniques. First, an all-cartoon subject with a story theme presents the Sealy Posturepedic Mattress and the sales values of the new models.

The Sealy Posturepedic Foam Rubber Mattress is the celebrity in the newsreel-style short. Then the main feature comes on: the sales story behind the Con-Sealy Bed, its new construction and buyer appeal.

Lawton Crosby, general sales

manager for Sealy, Inc., supervised preparation of the three new films which were produced by Sarra, Inc., Chicago. The sales-coach films were written by Helsn A. Krupka. Photography and direction was by Ray Mueller, special artwork sequences by George De Decker.

Distribution of the slidefilms is handled through the Chicago head-quarters offices of Sealy, Inc.





### Sales Ally: Films at J. I. Case

Farm Equipment Maker's First Film Released in 1917

FILM, whether soundslide or motion picture, is definitely tailored for our products. Case equipment must be demonstrated to prove our claims. Actual field demonstrations can be balked by weather, lack of facilities, by mechanical drawbacks. But these demonstrations on film can be shown any time and any place."

This statement is the working conviction of F. A. Wirt, advertising manager of the J. I. Case Company. Racine, Wisconsin, which currently is celebrating its "golden anniversary" in the visualization of its farm equipment. Wirt's quotation evidently voices the company's judgment of its 50-years in pictorial selling because Wirt has led the company's film activities through recent decades and Case's present schedule appears to be heading into another 50 years of filming. Just now Case has six major motion pieture productions and several sound slidefilms in various degrees of prospect and production.

Forge to Farm, a silent motion picture, was released in 1917 by G. B. Gunlogson, then advertising manager for the Case Company. The sponsored factory and farm subject is said to be one of the first industrial films ever produced. Twenty-five years later, Case turned positively to the use of film as a means of projecting its farm products and letter farming methods to an international audience.

Through these 25 years, Case has sponsored 60 sound slidefilms and

more than 50 motion pictures. In the last few years, Case has ordered scores of television spots to enlarge their motion picture coverage. Theatre shorts of 40-second duration are another wide-audience outlet. The current Case catalog of such features number some 60 films.

Case's film chief — Wirt — is a college professor turned advertising executive. After an association with Kansas State College as an agricultural engineer, followed by agricultural extension work and sales promotion in the east. Wirt took over Case advertising responsibilities. He authorized the first sound slidefilm. Building Case Tractors, in the belief that "ideas can be put across more quickly, more thoroughly through the use of sight as well as sound."

Atlas Film Corporation of Oak Park. III., has been assigned a substantial portion of Case's picture making by Wirt and his associates. Better farming has been encouraged ly numerous Case-sponsored pictures. Films dealing with irrigation. soil conservation, plowing techniques and soil enrichment have gone before Atlas' cameras for distribution across the land, Particularly through the war years, when material restrictions slowed manufacturing, the Case program, guided by Wirt, B. E. Skinner and L. G. Samsel, stressed improved farm methods rather than pressuring for higher sales volume.

Several educational subjects have received blue ribbon awards by the



A.S.A.E. committee on extension. The production and coordination of the expanding Case film program is largely Samsel's responsibility.

Today, nothing but color motion pictures are scheduled by J. I. Case Company and some of the slidefilms are produced in color. All the films are sound productions and many employ a graphic story line to spotlight such new products as the Case "400," a tractor creation with the

sweep of contour and color variety of a Detroit automobile creation.

Rural electrification, permitting projection of film to the prospective customer on the farm, has brought the sales room to the rural living room. Says Wirt: "Our field men report many sales right in the parlor. They project the picture to the family and write up the order before packing their screen and projector."



A "shocking incident" in "Brodshaw's Billions" as our hero learns he can't produce a good set of directions without any help from his printer.

### Kodak Promotes the Graphic Arts

"Bradshaw's Billions" Aids Cause of Printed Advertising

★ Today, "graphic arts" virtually is a synonym for advertising. The text matter that used to be the head and body of printed ad matter is now a component of a graphic art which utilizes space, position, color, pictorial and verbal image to transmit its message.

Eastman Kodak Company, long polishing the lens and stirring the chemicals, continues to be a leading equipment developer in the world of graphic advertising. Kodak's latest action in promoting knowledge and interest in quality illustrative printing and its use in advertising is a 25-minute motion picture in color, Bradshaw's Billions. The "billions" in this film are the fruit of graphic arts and suggest the wealth which printed advertising works to realize.

Produced on 16mm Commercial Kodachrome film by the Eastman Kodak Informational Film Division. Bradshau's Billions stars Hollywood's amiable eight-ball. George O'Hanlon, alias "Joe McDoakes," as the inventor-without-profit in an educational fantasy.

"George Bradshaw," master-mind of "George's Fortaset" and "George O-The Drink with a Wink," makes his billions only after he learns the soher facts of various printing processes and their application in advertising his products. When George and his informative printer friend go all out on an advertising campaign, the presses roll out instruction sheets, pennants, labels, caps, every sort of display with plenty of splash and pictures. George learns about the whole concept of graphic arts, not exclusively the merits of illustration. The printer makes clear the total picture of process and layout, of spreading the message in conventional and novelty media.

Stressing photography's role in graphic arts, which is an opportunity to say the sponsor's, the film is recled at chambers of commerce, trade associations and management personnel. An idea-comedy rather than a technical approach, the



Even George Bradshow's secretary takes a hand in convincing him that advertising pays dividends . . .

movie is planned for showings to other groups interested in photography and printing's part in industry.

Bradshaw's Billions may be borrowed from Camera Club and School Service. Eastman Kodak Company, Rochester 4, N.Y.

#### New Chase Brass Film Pictorial Sales Gem

**Sponsor:** Chase Brass & Copper Co.

Title: In The Chips, 30 min., color, produced by Science Pictures, Inc.

★ Chase Brass & Copper is the division of big Kennecott Copper Co. that manufactures brass and copper rods, tubes and other shapes for a wide diversity of American industry.

In this film, the qualities of Chase brass become the subject of an extensive tour of the company's manufacturing facilities, where the brass is alloyed, east, and extruded into the endless variety of shapes required for manufacturing or decorative purposes.

The film is designed principally for showing to manufacturers of copper, brass and bronze finished products. It explains the various uses of the copper-based alloys, shows how these metals can be machined with greater ease than any other metal, and are rust-proof and corrosion resistant.

To be successful as a motion picture, plant films of this type must offer more than straight photographic scenes of industrial processes. Aside from ordinary good picture quality, this film's director. Rene Bras. and photographer Bert Shapiro, found much beauty and color in the abstract shapes and forms of the molten metal at work. Their particular forte is macrophotography — startling close-ups of milling machines and machines making tiny chains.

### Safequarding the Phone Lines

Unusual Outdoor Production Problems Were Met in New AT&T Film

THE American Telephone & Telegraph Company, with the many units of the Bell System, maintains and operates the nation's telephone service with a complex network of thousands and thousands of miles of underground and aerial cable. This system also contributes to the wide operation of radio and television stations, and it plays an important part in our national security and defense.

In spite of modern construction and maintenance, resulting from research and improvement, there are many ways in which service is frequently interrupted, sometimes for entire sections or towns. The probbem of preventing these accidents has always been a very real one, and persistent efforts to find the solution are constantly being made.

#### Aimed to Reduce Accidents

VT&T has consistently used films for many purposes, and appreciates the value of their impact on selected audiences. It decided to make a motion picture which when widely shown will help increase the caution of those who may come in contact with either aerial or underground cables, and thus reduce the "mistakes" most frequently made.

Sound Masters, Inc. of New York was selected to be the producer, and with its difficult script requirements, and months of location shooting in many places, a screen story was completed, with a worthy purpose and a promise of wide accomplishment.

Speechless by Mistake, in 3 reels of Technicolor shows the many ways that telephone service is seriously

interrupted by people who, without knowing, do things, all too frequently, which damage aerial and underground cable and often seriously interrupt service. The film tells how to avoid such damage.

#### Shows a Typical Incident

Sequences show how a proud father, while digging a roadside trench with a power shovel, strikes into an underground cable to cut out the televising of his son's football game, as well as, the telephone service of the entire town. A young hunter misses a crow only to hit and damage the cable on which it



Uncontrolled brush fires have cut phone service for entire towns.

was perched, and a farmer also cooks up a lot of trouble with a brush fire under a telephone cable.

The picture is all-dialogue and with scenes nearly all exteriors, many difficult production problems bedevilled both camera and sound crews.

Most of the action called for direct voice recording of linemen at



Sound Mosters' cameras moved up to cotch unusual angles an damage sequences in new A. T. & T. film.

work on aerial cables, talking with people on the ground, men in trenches operating power shovels, and others out in open fields. These were but a few of the locations where conventional methods could not be used, and "custom-made" procedures were resorted to in order to secure high quality voice recording synchronized with picture action in full color.

#### Special Equipment Was Devised

Mike-hooms were useless, and it was necessary to conceal special microphones on or near the actors. At times, the photography was also a challenge to the camera crews. Off-the-ground shooting of men at work on aerial cables required such specially devised equipment as extension ladders and cranes, as well as aerial cameras, without which many of the shots called for by the script could not have been made.

Robert S. Taft was project supervisor for VFAT: Francis Carter Wood, Jr. of Sound Masters was in charge of production. Alex Leftwich directed and Peaslee Bond was on the camera.

Telephone line repairs toak cameraman Peaslee Band up in the air far this scene in "Speechless by Mistake."





Sharing with IAVA members same of his practical philosophy on successful selling was the well known Bill Gave, vice-president of EMC Recordings Corp., who addressed the opening luncheon meeting on April 27, at the Hotel Lowry.

# IAVA Holds Eighth Annual Meeting

#### TWIN CITIES MEMBERS ARE HOSTS AT EVENTFUL THREE DAY PROGRAM

LMBERS OF the Industrial Audio-Visual Association departed from recent tradition as the organization held its eighth annual meeting out of the Chicago area. Twin Cities' members were the official hosts at this year's national gathering, held at the Hotel Lowry, St. Paul, Minn., on April 26, 27 and 28. This professional organization of executives who head film departments or supervise audiovisual activities within some of America's largest business concerns. heard a well-filled program highlighted by discussions of film production, distribution and technical developments.

Beach Becames Eighth President

Frederick G. Beach, Remington-Rand, Inc., was elected president of 1AVA for the 1955-56 term. William B. Cox. Santa Fe Railway, is the new first vice-president and C. R. Coneway. Humble Oil & Refining Co., is second vice-president for the new term. Member votes also continued John Hawkinson as treasurer of the organization.

Alan W. Morrison, Socony Mobil Oil Company, Inc., succeeds Don Steinke as IAVA's secretary and R. C. McCaslin was named assistant secretary. The new regional directors are:

Eastern Region: H. L. Vanderford, American Telephone & Telegraph Co.: Northern Region: Charles A. Fox, Brown & Bigelow: Southern Region: M. Stephens Miranda, Dresser Industries, Inc.; Central Region: Anthony P. Yunker, Illinois Bell Telephone Co.; and Western Region: Bernard A. Bailey, Mytinger & Casselberry.

#### Fall Meeting Gaes ta Boston

The annual fall meeting of FAVA will be held in Boston this year on October 4, 5, and 6. The Hotel Kenmore has been selected for this meeting. Eastern program arrangements are being directed by Al Lytle. Raytheon Corp. and Edward Palmer, New England Telephone Co.

Charles Shaw, Armour & Co., has been named chairman of the Membership Committee; chairman of the Program Committee for the 1956 annual meeting is Vic Johnson, Standard Oil Company of Indiana, Ken Penney, Minnesota Mining & Manufacturing Co., is chairman of the Publicity Committee and A. H.

A Business Screen Report on Professional Activities of Business A-V Executives



Frederick G. Beach, Remington Rand Inc. is president-elect of IAVA.

Livingston, E. I. duPont de Nemours Co., heads the Project Committee.

#### Retiring President Is Cited

Formal presentation of the past presidents' plaque was an event of the annual banquet held at the Lowry, Joseph S. Schieferly, Standard Oil Co. of New Jersey, received the honor award from another past president, W. M. Bastable, Swift & Company.

At one of the many general sessions during the 3-day conference, members heard Dr. Abram Vandermeer, Professor of Education at Penn State University outline findings on film effectiveness during the Navy Instructional Research program at that school, Another featured speaker was Mr. William Gove, vice-president of the EMC



In appreciation of many years of loyal service as IAVA's secretary, Dan Steinke (left) received a handsame silver serving dish from past president O. H. Peterson. The presentation was one of the highlights of JAVA's annual membership dinner in St. Paul last month.

A wide-screen slidefilm presentation of "Project X" shawed how audia-visual activities of member campanies could be presented for graup shawings. Mike Ritt of Cambined Insurance (back to camera, left) is at Pan-Screen controls while Dan Smith of Commercial Picture Equipment (right) keeps watchful eye on the screen.



BUSINESS SCREEN



Historian Jim Craig (General Matars) shows retiring president Jae Schieferly one of the many scrap books now being callated as a complete record of the organization's praceedings in past years.

Recordings Corporation, who addressed the opening luncheon session on "You Make the Difference,"

Mr. Clifford Weake of Wilding

Picture Productions, Inc., introduced A. J. Bradford, head of the Customer Services Dept, of that company, Mr. Bradford delivered a very comprehensive report on successful application of the repeating Homm motion picture projector. A talk on "Training Tomorrow's Business Film Executive" was presented by Paul Lawrence, Motion Picture Director in the Andio-Visual Center at Syracuse University.



A film discussion panel with J. T. Hawkinson as moderator (standing) was another program feature at St. Paul. Ponel members (I to r) ore: Ken E. Penney; V. H. Hunter; C. H. Shaw; J. W. Bakke; and W. M. Bastable.



The five men who founded IAVA were present at St. Paul. They are (front row, I. to r. R. P. Hagan, Kraft Foods; Paul Lawrence, Syracuse U., formerly of International Harvester; W. M. Bastable, Swift & Co. Back row, (I. to r.): O. H. Peterson, Standard Oil, Indiana; and O. H. Caelln, Jr., Business Screen.





Newly-elected IAVA officers for 1955-56 pictured above are: (left to right) John Hawkinson, Ill. Central RR., treasurer; Alan W. Marrisan, Socony Mobil Oil Campany, Inc., secretary; William B. Cax, Santa Fe Railway, first vice-pres.; and C. R. Caneway, Humble Oil & Refining Ca., second vice-pres.

Pictured at left are new IAVA members inducted at St. Paul: left to right, they are Charles B. Gunn, N.Y.N.H & Hartford R.R. Co.; George Shusta, Jr., Cleveland Elec. Illuminating Co.; and R. W. Banta, General Electric Co.

Elected Regional Directors of IAVA were these four men (left to right): Anthony P. Yunker (Central Region); Charles A. Fox (Northern Region); Bernard A. Bailey (Western Region) and H. L. Vanderford (Eastern Region)



Discussing projector specifications during annual program were these IAVA members: A. H. Livingston, duPont; D. G. Treichler, Socony Mobil Oil Co.; Charles Fox, Brown & Bigelow; J. A. Anderson, Brown & Bigelow; and R. B. Williams, Ford Motor Company.





The camera goes where sales are made – a typical Firestone dealer layout was the setting.

counter have been found particular-

These ideas or suggestions are

submitted to Division Councils.

made up of dealers from the vari-

ous districts in each Division-

they tell of successful sales experi-

ences and systems of operation

originated both by Firestone and

the dealers themselves. These sug-

gestions found worthy of further

### Dealer Ideas SELL In This Script

Firestane's National Dealer Cauncil Are "Stars" in the Format of Effective Annual Sales Program

THE Firestone Tire & Rubber Company, one of the "big four" in the rubber industry, is also a major supplier of auto equipment and home appliances through its 7000 locally owned, but Firestonefranchised stores.

Firestone annually encourages a round-up of new ideas originated by dealers, not only because 7000 heads are better than one. but because ideas that are formulated as close as possible to the selling

experiment are in turn submitted to a Firestone National Dealer Council elected by the dealers themselves.

ly effective.

Approve 24 Suggestions

This year, from the mass of sales and efficient store operation suggestions received from dealers, the Fire-tone National Dealer Council approved 21 major suggestions which were incorporated in six selling stories that could be told to all dealers with great effect at the annual spring meetings held at 70

hooklets.

#### Dramatized for Real Impact

Firestone's film this year, produced, as in past years, by Owen

locations throughout the country.

Firestone has found, in past years. that to dramatize these sales meetings and put across tested ideas most successfully, nothing can do the job like motion pictures. The company feels that a mere recitation of selling points by speakers. regardless of how good they are, is little better than just mailing out

The motion picture, and Firestone's big dealer film, in particular, are thoroughly dramatized for maximum impact and "carry-home" qualities that provide remembrance all through the year. Details of implementation of the suggestions can come easily through the printed word, but unless the idea is originally sold by such a dramatic medium as the motion picture, the motivation to try the new ideas can often be lacking.

Murphy Productions, Inc., contained





several actual case histories of what a Firestone Franchise and its dealerhelps can do to push a store to the forefront of competition. The basic format of the film consisted of a meeting of the Firestone National Dealer Council, all played with great conviction by the actual members of the Council, themselves, sitting around a table and batting out the ideas that had worked for them and for their fellow dealers in the various regions. These embodied such methods as Gaining Consumer Satisfaction. Effective Sales and Merchandising Plans. New Sales Training Methods, How To Sell Truck Tires. Best Ways of Inventory and Stock Control, and How to Service the Ven Tubeless Tires. Each idea was thrown open for discussion and then illustrated by an on-the-spot case history, proving that the dealer suggestion had really done the job.

#### Use Two Hours of Film

Firestone's meetings incorporate about two hours of film in the day's session. In addition to the "big" picture, dealers are greeted in a short film by H. D. Tompkins, Vice President in Charge of Sales, who speaks on the progress of America and the expanding markets of the future which are waiting for enterprising businessmen.

Fire-tone dealers have become so fired-up about the annual meeting film in past years that this year arrangements have been made to travel the film to many of the stores so dealers can inspire their own salesmen with the proved success of the 1955 dealers' suggestions.

#### International Harvester Pix in Demand for Dealer Use

 ◆ Two new 16mm Kodachrome films. Packaged Pastures and Three Big Harrest Benefits, have been released to International Harvester dealers and the demand for more prints is reported to exceed by far the number estimated to fill requests. There now are 200 color prints of these films in circulation.

These two pictures, produced by Reid H. Ray Film Industries during 1954, feature the new 15 and 55 Balers and the No. 140 and 141 Combines, Action scenes cover harvesting activities in Illinois, Arkansas. Kunsas and Montana.

Each film runs for about 11 minutes.



Above: Nick Neff, chairman of Firestone Dealer Council, makes a point with sincere conviction in the company's annual sales program.

Right: Dealers made convincing actors as actual members of Firestone National Dealer Council were featured in the annual meeting film.



Tope units and high-speed printer perform in IBM's new calar sales film.

### Electronics' Future in Figures

New IBM Film Shows Useful Role of Electronic Data Equipment

**Sponsor:** International Business Machines Corp.

Title: Direct Line to Decision, 22 min., color, produced by Raphael G. Wolff Studios, Inc.

\* Acquisition wars against speed. yet speed is necessary to acquisition. Even a fledgling business nowadays finds itself in a valley of data external and internal information to be codified, correlated, computed and redistributed. Called by its many categorical names, this data-digesting-disseminating process always spells multiple effort, time and money. Until the advent of electronic brains, business men seem doomed to an ever deepening valley of clerical fodder. For many businesses, the walls of this paper valley can become an avalanche: when the management cannot afford sufficient hands to hold back the landslide, the business is buried.

#### Shartens Time, Saves Labar

Larger businesses and industries which must handle massive figures are discovering how so-called "electronic brains" can reel out the difference between operational loss and gain in the area of computation. These discoveries are being repeated for the education of other businesses in a *Direct Line to Decision*, the latest sales film sponsored by International Business Machines.

Star performer in this documentary of numbers is the IBM 700-Series Electronic Data Processing Machine which may be used in industry to speed computation and clerical work. The machine is not inexpensive but it is designed to cut operational time and cost with an

efficiency and dispatch that stuns the statistical imagination. This film does not make its pitch dependent on the customary claims that such machines can do . . . "work that



Scene in IBM's "Direct Line" produced by R. G. Wolff Studios

would take 600 men with 600 calculations 600 years to do."

The superman tradition is not slighted but the film's main emphasis is: here's a machine that can do a hard, time-space-clerk consuming job for you and do it fast. The photography does its own subtle job for the superman tradition as the viewer sees rows of man-high magnetic tape units, their recording heads responding behind glass windows to a console which looks like an abacus turned organ. The demonstrators are model personnel -- conventionally dressed quietly modern. Yet as they tend the mathematical monoliths in the large show room with its saucer-vented ceiling and as the pleasant clerk buttons a unit which prints out 1000 lines of data per minute, the viewer may appreciate that in a sense a certain kind of space opera has become a reality.

Serving people in ordinary cos-

tume is a mechanical task force of fact-binders. Soldiers of this force can do the major work of centralized bookkeeping for industrial firms with many branch plants. The Electronic Data Processing Machine can be used in check computation and writing, record keeping. It can handle the mounds of statistics accumulated by banks and insurance companies.

#### **Expedites Plane Production**

The film cites the mass attack made by a Data Processing Machine in an aircraft company. By its rapid-fire computation of mathematical data necessary for checking performance characteristics of a new model plane, the machine enabled the manufacturer to get the new plane certificated six months sooner than previous methods allowed.

Direct Line to Decision is a film that a business man looking coldeyed for facts should appreciate. It brings the sky-high facts of electronic capability down to earth where business, for the most part, is conducted. It shows the machine not coming from another planet but being manufactured component



This high-speed IBM printer can turn out up to 1,000 lines per minute of complex data.

part-by-part by familiar carthmen in an IBM factory.

The film is available from any IBM office for showings to groups of accountants, business managers and other figure-conscious audiences

people who form the direct advisory line to the decisions of potential Data Machine customers.

#### "The Right Touch" Proves Pleasant Contribution From IBM to Aid Recruiting of Office Personnel

**Sponsor:** International Business Machines Corp.

**Title:** The Right Touch, 18 min., color, produced by Edmund Tate.

**★** IBM's new film, an activity of the company's electric typewriter division, is a cute bit of fluff rigged up to inveigle bright girls into the business of "office work,"

The premise is one that office managers all over are enthusiastic about. The New York News recently reported that employment agencies have 15 to 20 jobs available in office work for every applicant. Girls say they are "not interested" in 850 a week jobs "just pounding a typewriter all day."

Below: Jeffrey Lynn (left) discusses script on set with H. W. Miller, Jr., sales manager of IBM's electric typewriter division.





Above: Cathy O'Dannell plays featured role in "The Right Tauch."

They want more interesting work.

1BM's film goes on to show that quertyuiop is only part of the regime in an office. The girls—and pretty—Hollywood—starlet. Cathy O'Donnell in particular—are soon making like Ann Sothern and solving all their boss's problems.

#### Where Praspects Can Get It

This film, being distributed by IBM's film library in Endicott. N.Y., was made with style, as befits it future audience. It's a good movie, Jeffrey Lynn, erstwhile big name in movies, is the interlocutor.

Where to Get IBM Films

 Apply to IBM offices in your city or write the Film Library, International Business Machines, Endicott, New York.



Civilian film library directors, located at Army headquarters and major training installations, advise Army training personnel on available films for specific needs; visit classrooms to assist in training film utilization and demanstrate new equipment and techniques as they are developed for military training needs. All photos on these pages U.S. Army Photographs.

### Film Distribution in the Army

Training, Orientation and Informational Films Reach Military Personnel Worldwide Through 260 Exchanges

IKE THE BOX-OFFICE in the atrical production — Army film distribution is the payoff. To paraphrase Nathan Bedford Forrest.\* "If you don't show 'em, they ain't no good to nobody." In the Army, however, the returns are not dollars but human lives—combat efficiency—the know-how that spells life or death in battle.

Film Distribution in the Army spreads the production of the Signal Corps Pictorial Center world-wide wherever there are American soldiers to be trained, oriented, and

"Nathan Bedford Forrest was the Confederate Concraf to whom the Lamous remark Got their Fustest with the Mostest" is attributed informed. It is an integral link in servicing the Army Training Program—supplying some 260 central and sub-exchanges with a variety of training, indoctrination, information and education films. These films are used by military instructors at all levels in the continuous training of more than one million active duty Army personnel. Reserve and National Guard components. It is organized and geared to meet peacetime needs and Mobilization Day requirements.

The payoff in time, effort, and money spent on producing Army training films comes when the traince learns, To achieve its teachby James A Mases, Chief, Film Distribution & Utilization Branch Army Pictorial Service Division, Office of the Chief Signal Officer

mg mission, the training film must be made available with projection equipment at the right time in the right place, and exhibited under conditions conducive to learning. Since the primary objective is a better trained soldier, the Army must be concerned with the utilization as well as the distribution problem—a problem which is not normally the concern of commercial film distributors.

#### Faur Functions in Distribution

Distribution is one of four equally important functions: Distribution, Exhibition, Utilization and Evaluation, Hence, the word "distribution," as it pertains to this particular function within the Department of the Army, includes many more operations than simply distributing prints from one point to another.

The Distribution and Utilization program does not stop with the delivery of a print and projection equipment to an instructor. The Post Director follows the print into the classroom to check on physical projection arrangements, and advise instructors on presentation techniques. The Film & Equipment Exchange Directors are highly trained andio-visual educational specialists. Their consultations with training personnel are augmented by Instructor Orientation Courses conducted by the exchanges. Since there is a large turnover in military training personnel, the Instructor Orientation Program is continuous to insure greater audience learning from each film.

#### Tharaugh Fallawup an Films

The utilization aspects of the program are concerned not only with presentation techniques, but in collecting and analyzing utilization in-

formation for the film sponsoring agency, the production agency, and the film distribution agency. This utilization information is obtained from a Quarterly Film Library Report, and from instructor and trainee-audience reaction surveys.

Information about Army-wide prints and showings is transferred from individual exchange reports to IBM cards in the Office of the Chief Signal Officer. Consolidated reports are prepared which show at a glance, film titles, number of prints of each title, location of all prints, and the number of showings



Abave: Central Film Libraries caordinate film shipments between post film activities, serve as efficient cantral centers.

per subject. This provides information for reallocating prints and as feed-back information for analysis and evaluation to help determine future requirements and improve future production and utilization techniques.

The distribution pattern for each new film is determined at Department of Army level where consideration is given recommendations

Army Film Distribution Operations: Booking af prints requires careful coardination to insure maximum utilization while eliminating any possible duplication of training film print orders.



Film Library persannel are "walking encyclapaedias" an all matters pertaining to films. They affer advisory service to Army training instructors; must know film content, related references.



Post Film Libraries feature over-the-counter service ta Army training units on the Post and the Civilian Campanents and other authorized units within their service area.



from the film's sponsoring agency. Office, Chief Army Field Forces and Assistant Chief of Staff. G-3. The distribution pattern is then set up by Army Pictorial Service Division of the Office of the Chief Signal Officer, establishing the type of primary and secondary military audience the film must reach. This distribution pattern is then forwarded to the Signal Corps Pictorial Center on Long Island. The Distribution Division of SCPC then pick- up the ball, determining the required number of prints. Prints are then shipped to appropriate Signal Corps Film & Equipment Exchanges throughout the world wherever our troops are stationed.

#### System Assures Maximum Use

The Film & Equipment Exchange System insures maximum use of all prints and projection equipment. Each Army area in this country and each overseas command has one Central Film & Equipment Exchange under control of the Signal Officer. Within each area or overseas command are sub-exchanges located in camps, posts and stations where training is conducted.

The sub-exchange, the working unit of the system, is usually headed by a highly qualified audio-visual educational specialist. It is responsible for lending film and equipment, maintaining these materials, training projectionists, and conducting an advisory program to insure that potential users of exchange materials know of their availability and how to make use of them.

The Post Signal Officers maintain administrative control of these sub-exchanges, but technical control remains with the Army or oversea command Signal Officer and is exercised through the Central Film & Equipment Exchanges, This tight control permits Signal Officers of an Army or oversea command to shift prints and projection equipment promptly from one sub-

exchange to another to accommodate shifts in the military population serviced. Thus, maximum usage of prints is maintained and economy results.

Efficient and rapid reallocation of prints to meet the need of shifting military population requires that the Central Exchanges and Distribution Division of the Signal Corps



Above: Graduates of the 16mm Projectionist Schools receive Certificate of Completion and Official U.S. Army 16mm Projectionist License.

Pictorial Center have immediate knowledge of each print's location and how it is being used. This information is supplied by the quarterly Film Exchange Report from each central and sub-exchange, listing all prints on hand together with the number of times each print was shown during the report period.

#### Met Koreon Crisis Swiftly

The efficient organization and flexibility of the Signal Corps film distribution system was proved during the recent UN action in Korea. The sudden demand of a greatly expanded training program was met by reallocating prints and equipment to newly created exchanges which had to be set up practically overnight.

Completely equipped exchanges moved into Korea along with the troops. An exchange was set up for the Republic of Korea Army under supervision of our own distribution system, Large numbers of U.S. Army training films were rescored in the Korean language and given wide use throughout the ROK Army. At that time there were approximately 15 exchanges set up in the Far East Command – Japan and Korea.

#### Training Films for NATO

During this same period our Armed Forces in Europe were increased to meet NATO commitments, creating the need for additional training film and projection equipment. This expanded situation, involving two important and widely separated areas, was successfully met by our distribution system. There was an immediate need for training films rescored in many languages. The rescoring job was accomplished expeditionsly and prints were released in French. German, Turkish, Greek, Italian, Spanish and Portuguese, In addition films were rescored for the Chinese Nationalists and our allies in the Mutual Defense Assistance Program.

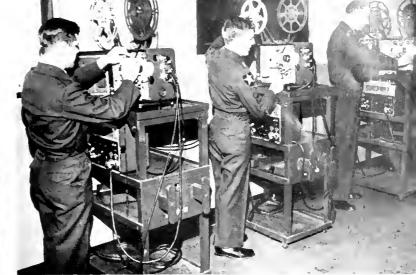
Throughout World War II and to the present, we have provided training films on some 700 subjects rescored in Spanish, and almost the same number in Portuguese, for fourteen Latin American countries. Distribution exchanges for these films are under control of 1.8. Military Attaches assigned to 1.8. Embassies. There are 17 sub-exchanges in Central and South America, each co-ordinated through the Central Film & Equipment Exchange of the 1.8. Caribbean Defense Command.

#### Keeping the Exchanges Informed

Although a print of every subject is not distributed to each exchange, information concerning new releases is provided exchanges prior to initial distribution. This information is disseminated through an Initial Distribution Letter issued by Distribution Division, SCPC, and Monthly Information Bulletins, The exchanges, making use of local public NATINTED ON PAGE 62.

Periodic cleanings and thorough inspection and repair services help hold percentages of unserviceable film in Army use to low figure.





Setting up 16mm sound projectors (JAN Model) for operation during a proctical exercise period for students in a U.S. Army Signal Corps Projectionist School. All major Signal Corps Film Libraries operate weekly projectionist school where 40-hour course is offered.





Ingenious planning of a boy's clubroom "studio" enabled producer Nat Compus to film the play activities of youngsters in natural, unposed squences.

Rare Skill and Understanding Help Create

### About Children

PHE 21-YEAR PROFESSIONAL THE 21-1E AR TROOT IN THE Campus dates back to his first films of 1934 in the surgical field. Since that time he has created and participated in the production of hundreds of mo-

tion pictures for business and industry and the ever-widening area of welfare services. It was his medical background which, in fact, led Campus to the welfare and institutional fields. Since those early years

his interests have broadened with his experience and growing facilities in Manhattan. Today he serves a clientele that ranges from Benjamin Moore paints and Chas. Pfizer Laboratories to such well-known groups as the Play Schools Association and the Lexington School for the Deaf. His film for the Lexington School That the Deaf May Speak reveals a rare artistry in capturing the candid reactions and fascinating features of children.

One of Campus' films, Citizens of Tomorroic, was made a decade ago for the Boys' Clubs of America. It is still "going strong" in telling the story of this vital urban group activity. But still another picture Activity Group Therapy illustrates the special skills, patience and understanding with which he works.

In this film, a group of 10-year old boys were studied over a period of two years in a "clubroom" setting, with a psychotherapist in attendance. The Iluidity and continuity achieved in this film have been specially commended.

The youngsters who appeared in Activity Group Therapy were never conscious of being camera subjects. The "candid clubroom" described and sketched below was constructed especially for this purpose. Openings behind metal screens in columns concealed hidden microphones lung at the children's level and designed to pick up their voices and room sounds.

Ordinarily awkward and shy before the camera, the children who appear in these Campus productions are very real, very human and totally un-selfconscious. As he himself would put it, neither Nat Campus or any of his staff suffer from the "Hollywood" complex. They neither act nor look like "movie" people, discourage smoking on the set and emphasize the importance of gaining the subjects' confidence.

The well-accepted Lexington School film was actually the beginning of a long-term (10-year) study of these children. This complete study will show the growth of the children on emotional, physical and language levels. It should be a monumental offering.

There's Color in Your Life. just completed for the Benjamin Moore Company, utilizes minature and life-size room interiors entirely devoid of people. That's an indication of the well-rounded and versatile character of this company.

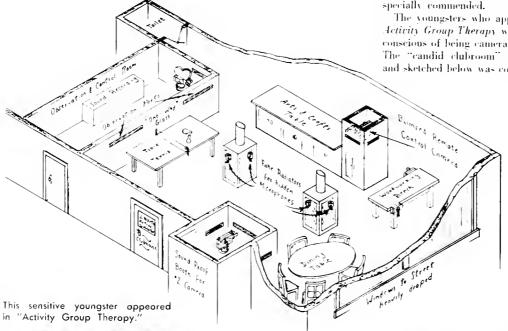
#### "And So They Grow" a Film on Play Schools

Sponsor: Play Schools Association.

Title: And So They Grow, 28 min., color, produced by Campus Film Productions.

\*"Play Schools" are a growing phenomenom in the life of many youngsters. Important not only for those with working parents unable to supervise play periods, or for children hemmed in by the brick canyons of the big city, play schools aim to provide experiences in living together and "getting along" with

The play school is a modern urban phenomenon of special importance these crowded, busy days. A candid scene in the film "And So They Grow."



#### The "Candid Clubroom"

**★** Both hidden camera and hidden microphone techniques were used to film Ictivity Group Therapy over a two-year period. The clubroom above was an especially-designed area which carried a contractor's name on the door. Through this device and the careful concealment of equipment, the youngsters never realized they were being filmed,

An area was set apart for operational equipment and all observations and filming was done through turret-like openings of special oneway glass.





"That the Deaf May Speak" was produced for New Yark's Lexington School for the Deaf. This Campus film has unusual warmth and appeal which has wan it widespread acclaim.

their contemporaries for children of diverse backgrounds.

A guiding hand to this program is the Play School Association which provides assistance to the various groups—schools, communities, daycare centers, child care institutions.



Ficture of cancentration as this young artist works on a painting.

hospitals, housing developments, etc. — engaged in the play school movement.

In this film, a group of nine year old children are observed in a play school — a year-round "laboratory" play school at Public School 125. Manhattan, New York City. The film was photographed at regular intervals throughout the year, and

shows how the children develop and barn through adult-supervised play. It explains that play—to an adult—is a temporary surcease from responsibility. To a child, it is the pathway toward responsibility, a way of learning.

#### Captures Natural Reactions

Throughout the year, as the children go from one group project to another sawing, painting, reading, or building a shack clubhouse on the roof the film is remarkable in the way the children act as unselfconscions performers. Yet. this was not made with hiddencamera techniques. It was, instead, a job of being there in the play school and watching and waiting to capture the spirit of the children's activities. Fourteen hours and 31 minutes worth of footage was discarded in making the 28 minute motion picture.

#### How to Obtain This Film

And So They Grow is available from Campus Film Productions, 14 East 53rd Street, New York, in color; rental \$10, sale \$200; or in b w; rental \$6, sale \$75. It will be a requisite for civic and school groups interested in play schools as a part of their communities.

The uninhibited happiness of a child, marveling at one of nature's secrets, is glimpsed in "And So They Grow" lensed with patience and skill.



SHOE SALES PROMOTION

#### Science of Human Gait Shown by Shae Maker

**Sponsor:** Endicott Johnson Corporation.

**Title:** The Last Story, 13 min., color, produced by Victor Kayfetz Productions, Inc.

★ Human locomotion—getting from place to place by walking—is one of the most mysterious, though commonplace, of our daily activities. It is the subject of a new film which tells about the foot problems of "fallen arches", "flat feet", and other symptoms of the nearly universal foot condition known technically as pronation.

The film recreates a 30-year basic research project of the Gait Laboratory of the University of Rochester's School of Medicine. The research findings, previously known only to a limited group in the field of orthopedic medicine and to executives of Endicott Johnson, are presented to the public for the first time. The most important discoveries of the Gait Lab are presented in a non-medical and simple manner using animation techniques to explain the inner workings of the human leg and foot.

The scientists felt that their work could only be considered complete when the benefits were made available to the largest number of people. So, the film reports the case history of close cooperation between a university research project and one American industry. It shows how E-J Guide Step shoes are being made in quantity oriduction in the Gait Lab's new functional last.

B w and color prints for television or group showings are available from Kayfetz Productions, 1780 Broadway, New York.

As a part of the E-J Guide Step sales promotion program, a 13minute film sequel in color has been made by Kayfetz for company showings to the salesmen, customers and retailers in the shoe industry. First showings are taking place at Spring Sales meetings within the E-J sales organization. This portion of the film is based on a motivational research project directed by Dr. Ernest Dichter of the Institute for Research in Mass Motivation. It reports the results of a survey on the attitudes and habits of shoe buyers. The innermost feelings of the consumer toward shoe purchasing as revealed by psychoanalytical depth interviews are shown in humorous cartoon animation.

MOLDING PUBLIC OPINION

Bid far Voter Support

—Niagara Pawer Issue

Sponsor: New York State Power Authority and New York State Council of Parks.

Title: Power and Parks at Viagara Falls, 13 min., color, produced by Information Productions, Inc.

\*Back of this film is a plan promulgated by New York State's ubiquitous public servant. Robert Moses, to harness more of the power potential of the Niagara River and at the same time beautify the American side of the river by building a public park. Opposed—at least to public operation of the proposed power plant—are the private electric power companies, which want to do the job themselves.

Eventually, the voters will decide the issue, but meanwhile. Mr. Moses and the two state agencies are presenting their viewpoint in this film. It describes the visits of two young couples to the Falls -- the Houghs from Massachusetts and the Talbots from Ontario.

The film shows, from each couple's point of view, the great difference between the American and the Canadian sides of the river. Niagara Falls, Canadian side, is a magnificent, well kept park, with fine roads and scenic attractions. The American route to the Falls lies through acres of smoky factories and back alleys piled with rubbish.

The Power and Park agencies, as pictured in the film, plan to cooperate by building a trench to divert water from the power project and use the fill obtained to make a park and roadway along the river equal in beauty to the Canadian side.

A good point in *Power and Parks*... is that it tells its story to a large extent visually, and without high-powered oratory. It will be shown throughout the state—in theatres, to civic and service groups, and over television. In some cases, the film will be accompanied by a trailer featuring Mr. Moses, who will speak for the project with a "harder sell" than is presented in this film.





Good pictorial ongle from MPO's new color film on "The Mercury."

### Selling American

Sponsor: American Airlines, Inc. Title: The Mercury, 30 min., color, produced by MPO Productions, Inc.

★ This new picture on air travel goes "back-of-the-scenes" in showing the many activities of dozens of operating departments to carry a passenger safely and comfortably from coast-to-coast.

The Mercury, which is named after one of American Airlines' crack non-stop transcontinental flights, opens on the pre-flight activities which play such an important part in air travel—the processing of reservations through great business machines which keep track of the accommodations for 18,000 people a day that travel via AA; the work of inspection and cleaning before each flight; the preparation of

Case Histories of New & Current Sponsored Films

meals - 8700 a day throughout the system.

As the crew checks in, the film looks at weather forecasting, pretake-off engine and control checks, radio and radar operations, and the dozens of other jobs by thousands of AA people which are constantly going on to fly an airplane to its destination in routine fashion.

Good photographic shots are "under the fuselage" scenes of landings and take-offs, and mid-air pictures of clouds, cities and the Grand Canyon, Narration, by Joe Julian, is in his usual warm, friendly style.

### U. S. Coast Guard Tells the Career Story of Its Officers

• Various phases of the career of an officer in the U.S. Coast Guard are depicted in *Loakt Guard Officer*, a 10mm color film produced for the U.S.Coast Guard.

The 14-minute film is intended for public information purposes as well as cadet procurement, Released in April, the film is cleared for television and may be scheduled on request to: Chief, Public Information Division, United States Coast Guard, Washington 25, D.C., or Coast Guard district offices.

#### Story Behind Spode China

◆ Copeland & Thompson, Inc., has released a new film on Spode China. The 27-minute film combines locally photographed footage with Spode films made in England, It tells why Spode is called "bone" china; bones are ground up to mix with the clay. The film is a Transfilm, Inc. production in color.

It takes thousands of American Airlines' personnel like this control tower crew to assure the comfort and safety of the Mercury's transcontinental flight.



### Take Your Town "Out of Darkness"

Sponsor: Outdoor Lighting Department of General Electric Company.

**Title:** Out of Darkness, 26 min., h.w. produced by The March of Time

★ Because many of General Electric Company's products function to provide power and light they must be sold to the public as an ideal answer to a necessity, then as actual products to those who specify and supply electric power.

Among G.E.'s prime sales targets are the public utility companies. To increase the business of the utilities and thereby to increase the share of G.E. products which the utilities employ, the manufacturer's Outdoor Lighting Department is using Out of Darkness as the public motivating element in the Street Lighting segment of G.E.'s More Power to America Program. This campaign. in which motion pictures long have played a central part, works to stimulate wider use of electricity in industry, in the community and on the farm and to create a favorable impression of G.E. as a source of beneficial products. Keyed to the sponsor's street light drive is a booklet of persuasive community lighting statistics with advice on dramatizing the drive locally.

Introduced at simultaneous premieres in New York and Chicago, April 6. Out of Darkness was released to do its job of more-streetlight stimulation on May 1. It is available on a one-time loan basis for showing by civic groups through General Electric Apparatus Sales offices throughout the nation. It will be available for television. While the film circulates on community request, it likewise may be borrowed by salesmen and others officially or commercially concerned with the advancement of street lighting.

Out of Darkness struck the reviewer as an uneven production. At the initial showing it suffered. particularly in the first sequence. from hollow sound - possibly a local projection or acconstical difficulty. The sure-fire subject matter of crime and accidental tragedy was but briefly realized in this portrayal which had to make several points swifty. Yet the conventional script. the ordinary photography and gradually built characterizations manage to tell a story that may make andiences react in a way ultimately profitable to the sponsor.

Pegged on the claim that "less than 10% of the nation's streets are



A scene in "Out of Darkness"

adequately lighted." quick visual suggestions of violence and blind calamity transpire in the night to remind the audience of the evil and catastrophe which darkness abets. Stress on sponsor points ranges from subtle to the pounding obvious. One obvious, almost self-satirical bit was memorable: the sming squad cop waxing nostalgic as he squints up at the flickering lamppost installed when he was doing the charleston . . . "They don't throw much light but they sure are pretty."

When terror is headlined in the "Fort Butler" newspaper, the city manager tries to arouse his community to the dangers of poorly lit streets and travels to study better lighting in safer, more prosperous cities. He is rebuked by a tax-hating newspaper editor. Even the merchants who want a brighter night business district can't convince the editor that new street lights are anything but waste of the public's money. Darkness serves to seriously injure one of the editor's newsboys.
"I couldn't see," the truck driver weeps — and the editor sees the light.

Cinching the sponsor's argument is a scene which combines emotional and intellectual impact—the old editor alone at his typewriter "eating crow" for tomorrow's edition. Real life opponents of lighting improvement may think twice before they assume his role. In the last sequence, the new street lights come on strong amid public fanfare as the recovered newsboy, Tiny Timlike on his crutches, throws the switch.

Without naming the samples, the film spreads its brand of light with shots of new G.E. fixtures including large fluorescent tubes which go far to turn night into day. Besides opening the eyes of the individual taxpaying citizen. Out of Darkness is designed to fit into special community campaigns and direct sales situations which need "more illumination."

### How other firms are improving business with pictures



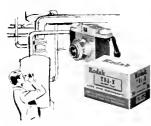
#### Bringing statistics to life

For some of the country's top advertisers, the Schwerin Research Corporation surveys TV and industrial film audiences. "Statistical presentations can be boring without the aid of some dramatic tool," soys Horace S. Schwerin. "So we bring ours to life with color slides. And for smooth presentations, Kodaslide Master Model Projector is our fovorite piece of equipment."



### "Photographs are our chief selling tool," says industrial model builder

"Good photographs are the best selling tool we've found to sell the realism and detail of our scale models, which we make to aid industrial plant design and construction," says Donald L. Atkins, president of Atkins & Merrill, Inc. "We use both Kodochrome slides, made with a Kadak Retina Camera, and color stereo slides in our sales presentations. We have found the stereo slides especially convincing, because their three-dimensional quality shows our models with omazing realism."



#### Cowles Dissolver Co. simplifies engineering with new-type film

"Before we install our chemical-mixing machinery in a customer's plant, we need detailed information about the installation orea," soys H. N. Meyer, general manager. "Photographs showing these details save us many hours of engineering time.

us many hours of engineering time.
"But many af our installations are in poorly lighted plants where restrictions prevent the use of photoflash bulbs. Now, however, we lick this problem with the new Kodak Tri-X Film which pulls the details out of shadows without special lighting."

Haw can YOU use phatography to boost sales, cut casts, ar improve efficiency?



If you're looking for a more dynamic sales tool . . .

# You can profit from this movie success of the American Air Filter Company

Three years ago, the American Air Filter Company of Louisville, Ky., decided to use *movies* to get the story of their Unit Ventilators to architects, engineers, and school officials. Their 16mm. color sound film "Design for Learning," produced by Wilding Pictures Corporation of Chicago, has been tremendously successful. Advertising Manager Robert F. DeLay writes: "The film has given us an entrée into onceclosed offices and meetings. Our salesmen call it their 'ticket through closed doors.'

"And our sales of Unit Ventilators have been climbing steadily since we started using the movie... with many \$7,000 to \$10,000 orders directly traceable to this amazingly effective sales tool."

Which projector? "We tried several makes," says DeLay, "before equipping our men

with Kodascope Pageant 16mm. Sound Projectors. Compactness, ease of threading, and maintenance-free operation due to permanent pre-lubrication sold us on the Pageant. And our Pageants have certainly delivered this performance."

Chances are good that movies can help write a similar success story for you, too. If you'd like background information for movie planning, send the coupon for a copy of "Motion Pictures: Aids in Business and Education." And we'll also be glad to send

you a copy of a new color catalog on Kodascope Pageant Sound Projectors. There are six Pageant models—and one of them is just right for *your* movie requirements.



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A formal of the first past is the lights came on the waved a heavy piece of metal over his head.

"Fither the film is wrong, or we're all wrong," he said, "I think we're all wrong.".

A heated discussion began in the Sixtian dialect A disrespectful worker hooted, and an engineer became entangled in technical syntax.

"Take a look at this limit of metal," the foreign persisted "It's been messed up and half the work pieces come through like that. The movie has it right, I think we can learn a lor from this hlm."

The managing director ended the discussion with a simple plan. Re-scarch engineers would make a thorough investigation and take confective steps if the old method was proved wrong.

#### Film's Data Was Right

This scene took place in the caleteria of the Wagner & Biro Steel Works in Graz in the Austrian province of Steria. The firm is a leading manufacturer of steel tools and machines. The argument started after a technical film, Uses and Abuses of Last Drills, was shown to plant workers and engineers by the Austrian Productivity Center mobile film projection unit

Subsequent investigation proved the film correct. The managing director sent a hurry call for a copy for a scrond performance. Using it as a guide, forement and workers were catefully instructed in the proper use of twist drills. The result was a major improvement in the operation and a substantial reduction in spoilage.

#### An Inventory of Progress

The Austran Productivity Center provides a channel of communication between highly developed factories in the United States and small Austrian workshops. The him service section is a lunction of the center which also maintains a question-and-answer service, distributes technical information and other services supporting the productivity effort.

The libit section has grown enormously since it began in 1950 with a few technical and documentary films in its loan library. The department now has 111 10mm movic projectors, 28 libitstrip projectors, 2 625 copies of 654 short films and 500 copies of 157 filmstrips.

The APC has two mobile projection units, one of which was used at Wagner's Biro's plant. The mobile units are Delahave film trucks our third with anythary power units and all the equipment necessary for film showings.

The aim of the film service is to help increase productivity in specific



### Austria Strengthens Her Economy

Average 4,000 Showings Annually far Factories and Farms

technical, business and agricultural operations. The service also shows documentaries to brighten film programs that might otherwise be too rigorously technical for worker or peasant audiences.

A few of the film titles illustrate the range of subjects provided by the service. Included are: Molding with a Split Pattern, Fork Truck, Ideas at Work, Making of a 21 Sheet Poster, Safety in the Shop, Life of the Soil, Cours Drying, More Milk, Making a Pattern with a Horizontal Core, and Reading a Driwing of a Valve Bonnet.

#### Largest Library in Country

The APG film library is the largest technical film library in Austria. Requests for specific films pour in from universities and technical schools, from factories and agricultural chambers, and from professional groups such as engineering societies.

A brewers' group requested films on the latest brewery methods for a conference in June. A leader in the Austrian wood products industry saw a film on a technical assistance trip to the United States and requested a copy of it to show his business collegues.

Since 1952 the average annual audicine for these technical films has been 550,000, representing an average of four thousand showings yearly.

The first mobile unit began operating in May 1952, and the second followed the next month, for this first partivear, the trucks brought thins to an audience of 22,487. Although the film truck audience made up only a comparatively small part of the 550,000 total technical film audience, at represents carefully selected groups which saw films that were explained in detail by productivity center experts.

#### Agricultural Groups Served

Imphasis is placed on agricultural subjects and audiences. The film trucks often follow up an afternoon's factory performance with an exempg's showing to a farm group. A third of the mobile unit's audience is made up of peasants and agricultural students.

Comments from agricultural groups are highly favorable but tempered with caution. A country peasant organization wrote the PAC, "The blm. Correct Milking, won an enthusiastic response from our people. They were particularly impressed by the illustrations of the interior of a cow's indeer, a scientific element of great value in studying the subject of milking. As Liu as the other film. Coasy Drying

Machines, is concerned, we would like to know what the machines cost."

The Salzburg Chamber of Agriculture wrote: "Forest Wealth went over very well, and Hose to Grow Hogy and Modern Poultry Rusong were also well received. The movie on chicken diseases was pitched on too much of a scientific level to be shown to peasants."

The first film produced by the Austrian Productivity Center was in the field of forestry. It's title, The Forest—Our Joy, Our Responsibility, indicates the importance of forestry in the general economy of Austria, Wood and wood products account for a third of the country's exports.

A new technique of logging developed by APC experts in cooperation with forestry leaders in Austria and other countries is portrayed. The so-called "One Man Team" system places the stress on individual logging work. Because incentive pay is the rule, productivity goes up when a logger hirds his pay scale dependent on his individual efforts.

#### 50% Increase in Output

The APC has aheady helped train 1,000 loggers. The result is a 50 per cent increase in efficiency and pay for the individual forest worker. The film also illustrates other phases of the APC forestry program such as the use of line, tree-thinning and modern log transport techniques.

Len copies of the film were made for showings to forestry workers and officials. Footage was shown in all the movie theaters in Austria as a part of regular news reels. A special version was cut for distribution to newsred theaters, and another version is being prepared for regular movie houses.

The APC is also engaged in producing a film on materials handling designed to fit the Austrian scene to supplement American films on the same subject. Generally, the American films have been produced by private American firms to boost the equipment they sell and they place emphasis on mechanization which Austria with its small plants cannot afford.

#### Full Range of Materials

The film section is also developing the use of other materials of the audio visual field to reinforce the productivity message. The section is preparing a series of leaflers to be passed out at film performances. These explain the technical points of the movies shown, serve as study guides and "refresher" material.

The section also makes sound tapes to accompany some unsynchronized

English language films. These can only be used where a tape machine is available for the film showing. The tapes have proved useful in the mobile units and for special invitational showings in the Productivity Center.

Edustrip distribution is another part of the section's work. The first 28 filmstrip projectors have been loaned out and the increasing numbers of strips received are being distributed. The strips are powerful audio-visual elements and a single strip used by an effective lecturer is often as effective as a short film.

#### Filmstrips in Production

The section is working on a series of strips to be produced in Austria. One on materials handling will cover the same ground as a film on the same subject. Other subjects include plant lighting, derical equipment, waste, productivity in the household, quality control, corrosion prevention, and the worker and his working place.

Another part of the blin service program is the training of competent personnel to bandle the technical equipment axailable. The section set up a training course for movie processor operators last fall in cooperation with the Austrian Federal Distribution Office. The course included series of fectures and practical lessons in projector use and maintenance. APC personnel and people from other organizations that borrow APC projectors attended the course. Sixteen operators were trained.

The film section lists new films each month in the "Schluessel", the APC newspaper with a circulation of 125,000. A pamphlet explaining the service is widely distributed. Newspaper coverage, particularly of the film trucks in the provincial areas, has been generous. The arrival of a mobile unit in a small community is always a major news event. Lechnical and trade publications also carry film coverage.

#### Other Results Are Noted

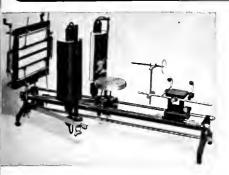
Practical results, like the case of the foreman and the spoiled work piece, are encouraging. For example, seven plants, led by the Stevr-Daimler-Puch Motorcycle and Truck Manufacturing Company, began experimenting with electro-painting after their officials had seen a film on the subject. The Flin Flectric Equipment Manufacturing Company, a leading Austrian firm, was influenced by a technical film called High Frequency Induction Heating. The company official who saw it now plans to use a system in a new building Flin is construction.

Many results are often difficult to determine. Films loaned to other organizations are usually returned with thanks, but the tesults are seldom reported. Other effects luse into the general attitude toward productivity, which has become a household word in Austria.

The film service backs up APC (CONTINUED ON PAGE 56)



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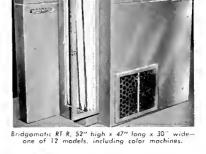
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#### Productivity in Austria

CONTINUED FROM PAGE 511

management experts engaged in the Austrian textile industry by providing films showing modern textile manufacture. An APC effort to improve efficiency in Austrian foundries got effective help from hlms provided by the hlm service.

The Productivity and Technical Assistance Division of the Minual Security Agency loaned the projections, film trucks and the great bulk of films. A film program has been worked out by the PTAD that best fits Austria's needs. Close connections are also maintained with other Lunopean countries, particularly Germany. The exchange of films with German productivity groups is made easier by the common language.

#### Sponsored by U.S. Firms

The majority of films received by the APC were produced by private firms in the United States. The process that brought them to Austria began with their selection in the United States. Inspection copies were sent in groups to Austria. The film section set up a board of viewers for each round of films, selecting experts in particular helds. The films were then rated in terms of excellence and relevancy to Austrian needs and selected films were sent to Berlin for German synchronization. The German language versions have been excellently done.

FOA—and now the European Productivity Agency—has consistently lostered the development of the film section. Films accompanied the first steps made in the productivity effort in Austria. An initial action of the APG was sparked by an American consultant assigned to Austria for the job. The joint effort resulted in a sharp productivity improvement in a West Austrian textile plant. The first move of the American consultant was to set up showings of the film. Ideas at Work, for the textile officials.

#### **Doubles Coal Production**

Another joint American-Austrian effort, increasing productivity in Austrian coal mines, was similarly supported by films. Leon F. Grouse, an American coal expert, helped Austria to more than double the production of one mine in six months, and in cooperation with APC experts achieved important successes in other mines. To lessen resistance to changes he sent film trucks with films illustrating American mining methods to eight roal mines. In less than a week more than 1,100 miners, and mining of ficials had seen the films.

The audiovisual activities of the Austrian Productivity Center are now closely coordinated with the Visual Aids Section of the FPA. This has suited in a coordinated exchange of amation and material. This coordinate is ted effort also provides for the exchange of the exc

APC organized a three day seminar to study the use of audio-visual aids as communication tools for industry. The professional staff for this seminar was provided by the European Productivity Agency as part of a utilization project. The participants were training others of industrial firms, association and government institutions.

Lechnical films are providing many choquent answers to old doubts in Austria. A clear picture of a better way to do things is hard to relute. Many die hard. Austrians who have remained impervious to reports of other methods have allowed themselves to be persuaded to new ways after seeing them performed on the screen.

### Training's Basic in the Balkans

U.S. Technical Films Are Papular Fare in Yugoslavia

Is Attost wix, the phrase "back stopping the defense effort" entails much more than bringing in raw materials to sustain the civilian economy Backstopping the defense effort means helping Yugoslavia produce more goods in the most efficient way and in the shortest possible time. It means showing a welder the proper angle to hold the welding rod, the worker in the plastic plant the rulances of injection molding press, the latmer the high yield of hybrid corn.

One of the best methods of accomplishing the task in the shortest possible time is through the use of the technical film. Hundreds of technical films were made available several years ago by MSA's Productivity and Lechnical Assistance Division. The greater part of the distribution was channeled through the Yugoslav government and its regional technical assistance offices and productivity development boards.

#### More Equipment Was Needed

Yugoslavia, the size of New York and Pennsylvania together, has very lew sound projectors and does not manufacture its own. There are only 957 theatres in Yugoslavia, 130 of which have 10mm projectors. Added to this are another 175 form projectors in clubs, industrial and agricultural associations. The total is approximately 305 f6mm projectors for a country of 16 million people.

PTAD has therefore lent projectors to factories and technical groups with the goal of adding at least 100 to the available supply. Projectors were also placed in machine tool factories, ship building yards, steel mills, mines and agricultural institutes. Every projec-



Above instructor shows trained how to thread 16mm projector during FOA Technical Assistance training course in Belgrade

tor was loaned with the understanding that it will be available to groups in nearby areas.

Additional machines were put at the disposition of industrial foremen in Yugoslavia working under the U.N's International Labor Office program to increase middle-management skills. Knowledge of the effective use of technical films as an industrial training device was thereby increased and otherwise inaccessible elements of the population reached directly.

#### USIS Also Showed Films

Supplementing this program, technical films were shown by the United States Information Service through its information centers in Belgrade and Zagreb, the two largest cities in the country, and Novi Sad, in the heart of the agricultural area. A mobile film unit touried the rugged country, coming back to its base in Belgrade only for maintenance.

One of the principal borrowers of technical films from the information centers has been the "Narodna Tehnika" or "People's Lechnical Group." Narodna Lehnika operates in all of the six republics of Yugoslavia and has more than 4,000 clubs, which devote themselves to technical education. The members, an all whom attend meetings in their free time, are usually employed full-time, and their ages range from eighteen up to thirty. Lotal membership is approximately 500,000

The (lubs have "graduate" radio repairmen, electricians, machinists, tannets, machine tool operators, and the clubs have supplied complete "caches" to new factorics. Club members, on their own initiative, brought



Then the trainee has to do it blindfolded as the Yugoslavian instructor gives him the critical eye.



electrification to 22 rural villages. A team from the Celje club introduced productivity practices to an enameledutensil plant, which almost immediately increased its output by 43%.

In these Narodna Tehnika clubs, American technical films have been featured attractions. To ensure care and correct operation of its projectors, PTAD in Belgrade has instituted training courses for Yugoslav projector operators. Fight potential operators are brought into Belgrade for each course, which lasts six days. The operators are instructed on Bell and Howell and Victor equipment. When an operator finishes the course, he is almost able to disassemble and assemble a projector blindfolded.

Language is a problem in Yugo-slavia. There are four main languages in the country: Serbian, Croatian, Slovenian and Macedonian. While all these tongues are members of the Slavic group and are similar to one another, each has its distinctive qualities as well as several dialects. To do a sound-tracking operation in each of the four languages for every title would be time-consuming and expensive.

#### Magnetic Striping of Films

It was decided to use Serbo-Croat, a combination of Serbian and Croatian, which is considered the "literary language" and which is understood by nearly everyone in the country. Sound-tracking is done in European studios under the direction of PTAD's Paris headquarters, and on the spot at Zagreb in northern Yugoslavia. The leasibility of using magnetic striping processes for sound-tracking the films is being explored.

The selection of the titles to be ordered for Serbo-Croat sound-tracking is made carefully. Belgrade receives "rounds" of films which are initially screened and prepared by PTAD's technical media section in Paris. As each round, sometimes consisting of as many as 20 films, is received, it is immediately screened by a panel of experts drawn from pertinent sectors of Yugoslavia's industry and agriculture. Members of the MSA Mission staff in Belgrade and film specialists from the Yugoslav Federal Documentation Center sit with the panel.

EDITOR'S NOTE: These articles on the early development of the Technical Assistance Program in Austria, Yugoslavia and Turkey supplement our Issue 2, Vol. 16, This coverage, however, is based on 1953 and early 1954 material and a good many changes since that time will have altered the scene.

### **Furkey Builds** isual Program

ISUAL EDICATION IN TURKEY had a late start, but this handicap is dly being overcome. Two years Turkey had nothing with which tart a visual education system exthe hope of some aid from the tual Security Agency and other ign groups then operating inforion services in the country.

efore launching their program. Turks took a good look around to what was happening in other ntries. The Lurkish Ministry of acation sent six men to study techd media in England, Germany, tria and Italy. The most successful iniques and the most practical ipment used in Europe were hesized into a plan to fit the racteristics and needs of their own bury.

urkey is roughly 1,000 miles wide 400 miles from north to south, area is divided into 63 states and counties. The state capitals range population from 1,250,000 down to 10 people. County seats are small ns, Four out of five of Turkey's uillion people live in 40,000 small acultural villages.

#### **Villages Lack Electricity**

lost of the cities and towns are trified, but few villages have pow-A rapidly expanding national eds system is linking the state capi-and towns with hard-surfaced, all-other roads, but many villages rein inaccessible by motor vehicle sept for trucks and jeeps. Almost of Turkey's 40,000 villages have mary schools, which are being It at the rate of 2,000 a year. Noral schools, junior high schools, high al schools are scattered through-

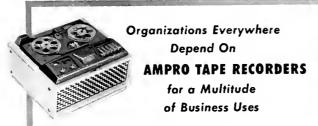
The Turks decided on an ambitiplan to meet the needs of all their pple. A National Teaching Films nter was established in Ankara, the aion's capital, to service thirteen ion's capital, to service thirteen ional teaching films centers. Each these centers services sub-centers the state capital in their respece areas. The sub-centers service bunches in each of the 460 county ets.

#### Personnel Is Expanding

The national center now has a staff ten full-time specialists. They have oduced six films and several sets of des. Ten more films and several ore sets of slides are on the drawing cards. Technical media specialists Ive been trained to direct the 13 rgional centers and 12 of the subenters. The other 38 sub-center ditors are scheduled for appointment d training this year, as well as 18 pople to operate mobile units.

The 13 regional centers have been erating since September, 1953. ch has motion picture and filmstrip ONTINUED ON PAGE 601





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### The Film in European Productivity

HOW THE TECHNICAL ASSISTANCE FILM PROGRAM WAS EXPEDITED

TRAINING FILM utilization has become an integral part of the European industrial and agricultural programs, thanks to the helping hand of American industry and a hardworking corps of European and American productivity experts who helped in this and other phases of the Technical Assistance Program abroad.

In this issue of Business Screen, reports covering the advent of training films and visual techniques in three additional countries round out an editorial project which included nine other European nations in our preceding issue. The reports from Austria. Turkey and Yugoslavia date from 1953 and are valuable only because they complete the pattern of cooperation which has sped economic recovery abroad and in so doing, bulwarked the defense of the West.

#### Many Others Merit Credit for Work

The conversion of more than 700 film titles among thousands reviewed from the output of American industry was largely a team job. The program itself was wholly that but we must give credit for the inspirational leadership given this program by Carl R. Taylor, formerly chief of the Foreign Operations Administration's Technical Aids Branch and now FOA's Operations Chief for Latin American Industrial Programs.

In summing up this historic project, it should be known that a major role in the overseas program was played by the Department of Commerce's Office of Technical Service, of which John C. Green is Director.

It was the Office of Technical Services, under contrast to FOA, which worked closely with U.S. technical film producers and sponsors, OTS arranged for and obtained the films which were sent to Europe during the program, Mr. Green's staff included such able workers as Orville T. Colby, Gerald Sarchet, Eric Tietz, and Herh Thom. Through their efforts, too, the actual acquisition and handling of countless details helped assure these films to the European nations involved.

#### The Film Habit Has Strong Base

Techniques and materials thus provided to European countries (and to other lands in the critical areas of Asia, the Middle East, Africa and Latin America) have developed a world-wide understanding of the value of Audio-visual aids in both industrial and agricultural communications. Dividends from this effort will be coming for a long time, in better production, stronger economies and to the audio-visual field itself.

#### Where to Address Your Inquiries

Inquiries concerning the Technical Film Program in Europe may be addressed to Jean Le Harivel, head of the Information Unit. European Productivity Agency. 2. Rue Andre's Pascal. Paris. France.

In addition to the films being used in Europe, large numbers of U. S. technical films are being requested by the free countries of Asia, the Middle East. Africa and Latin America and these countries have been helped through other phases of the FOA's Technical Film Program. Inquiries concerning these activities should be addressed to the Technical Aids Branch. Office of Technical Resources. Foreign Operations Administration. Washington 25, D. C.

#### Motion Picture Also Available

A film showing U.S. technicians at work in under-developed nations around the globe is now available in 50 educational film libraries from coast to coast. This 26½ minute black & white sound film was assembled from footage shot in Latin America, the Near East and Asia and is titled A Report to the American People on Technical Cooperation.

This program and the technical films which played such an important part in its speedier development are in keeping with President Eisenhower's recently announced plan to share peacetime atomic information with free nations throughout the world.

It is certainly in keeping with the President's speech in which he called for "a new kind of war... a declared total war. not upon any human enemy but upon the brute forces of poverty and need. The monuments of this new kind of war would be these: roads and schools, hospitals and homes, food and health."

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Latest Christopher holf-hour TV film is "A Link in the Choin" starring Jomes Cogney (center above). Mr. Cogney, as Professor Graham, turns in one af the finest performances af his coreer. Shown on set in Hallywood ore Father James Keller (left) faunder of The Christophers and praducer Jock Denave. Write them for availability dates to 18 E. 48th St., New York 17.

#### RIGHT OFF THE REEL

(CONTINUED FROM PAGE THIRTY-TWO)

slides for direct selling, the International Salt Company received the first prize.

The awards were announced by Walter Brunauer, director of sales personnel development of Lily-Tulip Cup Corp. and president of the association. They were presented by Kinsey Merritt, vice-president of the Railway Express Agency.

#### "Marty" Offers a Lesson in Technique

★ If you haven't already seen that remarkably human motion picture Marty, you owe yourself an early visit to the nearest theatre. This simple tale of a 34-year-old bachelor butcher has taken a leaf from the Italians' postwar successes in



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neo-realism. Its recent grand prize at the Cannes International Film Festival is a tipoff.

The sponsored film producer has many of these potentialities at his command. There is a documentary honesty here that enthralls both heart and mind. Frankly, this kind of film isn't too popular with entertainment studios but there are elements in it which are right down the alley for the firm or studio working in human relations and a lot of other fields.

#### School Officials Paddle and Praise Free Materials Sponsored by Industry

\* Calling for cooperation between business and education in the matter of free teaching aids and other instructional materials sponsored for classroom distribution. The American Association of School Administrators has released a 24-page study "Choosing Free Materials for Use in the Schools," Teachers are urged to weed out "biased information" and "objectionable advertising" from the free materials supplied by all kinds of groups.

A recent speech at the Second Annual Student Market Clinic in New York on May 18 brought this comment from Dr. Paul E. Elicker, Executive Secretary of the National Association of Secondary School Principals:

"1. If educational materials are accepted from industry for use in the schools, it must be assumed that there is a captive audience for such services of 22 million elementary school youth (ages 5-12), of 7½ million secondary school youth (ages 13-13), of 2½ million college youth—a total 32 million potential consumers..."

"2. The fact that such materials are costly and free does not guarantee their use. It may even put them under suspicion.

"These materials must satisfy two important criteria—one positive, one negative:

a. They must make a definite contribution to the education program of youth. Schools exist for this purpose and educators carry this responsibility to their communities.

"b. These materials must be reliably factual, unbiased and lacking in sales promotion and advertising."

Dr. Elicker cited the films on highway safety by General Motors and Ford as examples which "contribute to the general welfare of the country."

#### Personalities in the News:

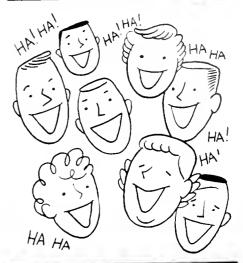
**★** E. T. Sheehan, former secretary-treasurer of Technical Service, Inc., Livonia, Michigan, has been appointed vice-president in charge of manufacturing for DeVrylite projectors, E. H. Lerchen has been appointed treasurer, filling the position vacated by Mr. Sheehan's new appointment, Paul E. Ruedemann is TSI's new assistant sales manager with national sales and service responsibilities.



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(CONTINUED FROM PAGE 57.) equipment and a library of hlms and filmstrips. The regional centers are training specialists to durct 304 branch centers in the counties.

These regional centers have been equipped with kerosene filmstrip projectors and a library of materials. Recorder-projectors have been ordered by the Ministry of Education for all of the regional and sub-centers. Regular film-users are being encouraged to buy similar equipment. Each of the regional centers has either a mobile unit or a trailer-generator unit to carry sound motion pictures to areas where there is no electricity.

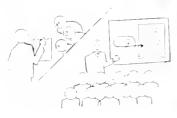
More recently, other Lurkish min istries whose programs call for informational and educational work among the people have moved into the field, foremost among these is the Ministry of Agriculture. Men from principal agricultural areas have been trained as information specialists. Mobile units operated by these men are showing films on agriculture, health and education to farmers in many parts of the country. Plans are underway to carry this service to all of Turkey's rural agricultural population.

The Ministry of Communications has turned a large passenger car into a mobile information center to stop at principal stations throughout the country. The Ministry of Public Works operates two mobile units and the Ministry of the Interior has one.

Ao interministerial coordinating committee comprised of the education or information directors of eight different ministries, eliminates overlapping ellorts. Each ministry has certain areas in which they are responsible for the development of the national visual education system, not just for their own special interests, but in the interest of all.

The Ministry of Education has been designated as the functional coordinator for all activities. The National Teaching Films Center is the production center for 16mm films, filmstrips, slides and stills. The press bureau makes its 35mm facilities available to all governmental agencies for production.

This system, as conceived and developed to date, is a production service and a pipeline for distribution. Planners in Ankara, whether thinking about agricultural programs for the farmers or industrial programs for the country's factories, need no longer be concerned about how their ideas are going to get to the people to whom they are directed. The means for distribution have been started.



## Fifty-Eight Pictures Cited at Columbus Film Festival as President of EB Films Delivers Keynote Address

★ Fifty-eight films won awards in six program categories at the Third Annual Film Festival presented by the Film Council of Greater Columbus in the Columbus, Ohio, Public Library, May 15.

Visiting the festival were sixtyfive film representatives from Ohio. Illinois, Michigan, California, Indiana, New York, Minneapolis, Minnesota, Iowa, Arkansas, Washington, D.C., North Carolina, Florida, Massachusetts,

Principal address at the festival was delivered by Maurice B. Mitchell, president of Encyclopaedia Britannica Films. Inc., Wilmette, Ill. He spoke on "Making Films—And Using Them." Also on the program was Dr. Edgar E. Dale, director of Ohio State University's bureau of educational research. A special guest of the festival was

Captain Pringle, aide to the Governor of Jamaica. An award was presented to Captain Pringle for a travel film. *Discover Jamaica*, produced for the Jamaica Tourist Trade Development Board.

Among 16mm motion pictures presented with awards at the festival banquet, held in Columbus Seneca Hotel, were several films identified as sponsored subjects. A number of producer and syndicated entries were victorious. Other winning entries were from scholastic and specialized production sources.

In the Educational-Informational Program, two Shell Oil Company entries led the honor-shares of films which won for sponsors. The Shell champions were Atomizatioa, and Pattern for Chemicals. Other sponsored winners were: The Towa That Came Back (Ford Motor Company); Birds of the Prairie (Minneapolis-Moline Company); and The Story of Light (General Electric Company).

Other awards in this category went to: Reptiles Are Interesting, (Film Associates of Calif.); Birds of Our Storybooks and Western Germany: Land and the People (Coronet Films): A Place to Huat (Ohio Dept. of Natural Resources); Climate and the Apple (Maine Dept. of Agriculture); Spirit in the Earth (Alan Shilin Productions, Inc.): Citrus Culture (Paul Hoefler Productions); Presence of Our Past (State Historical Society of Wisconsin); Animal Life at Low Tide (Pat Dowling Pictures): Life In a Garden (McGraw Hill Book Co.); The Woodcutter's Willful Wife (U. of Calif. 1.

#### Awards to Sales, PR Films

Business and Industry Program entries won under two sub-categories:

Sales Training and Sales Promotion: Of Time and Salesmen (Dun and Bradstreet): Training Is Good Business (Goodyear Tire & Rubber Company): Totally New Tire (U.S. Rubber Company): The Greatest Good (The Upjohn Company): The Waiting Harvest and The Germ (both United States Steel Corp.); Pay Day (Santa Fe Railroad): The Purple Cow (American Leather Industries).

Public Relations: Big Scot (Anheuser-Busch): Leather in Your Life (American Leather Industries): Telephone Goes to Camp (Ohio Bell Telephone Company); To Conserve Our Heritage (Minneapolis-Moline Company): Operation Attic (Western Pine Association): Hurricane Sisters Sweep New England (New England Telephone & Telegraph Co.): Fresh Laid Plans (Harding College, Ark.).

Winners in the Health and Mental Health Program were: A Family Affair (Mental Health Board, Inc.); Horizons of Hope (Alfred P. Sloan Foundation, Inc.); The Valiant Heart (American Heart Association, Inc.).

#### Cited for Travel Promotion

Sponsored winners in the Travel Program included: Highway by the Sea (Ford): Picturesque Germany (Scandinavian Airlines, Inc.): Wild Flowers of the West (Richfield Oil Corporation): Boston: City of Yesterday & Today (Boston Chamber of Commerce): and Discover Jamaica (Jamaica Tourist Trade Development Board). Among other winners in the Travel section were North Carolina. The Tarkeel State (U. of N. Carolina) and Road to





an Americon Legion "Certificote of Apprecition for Distinguished Service" went to M. B. Aitchell, president of Encyclopoedio Films eft above) os Joseph Guenther, commonder f Chicogo Post 170, mode the presentotion to recent luncheon meeting in that city.

Canterbury (British Information bervice).

Indian Ceremonials (Santa Fe Railroad) was the only sponsored ilm to score in the Fine Art Program. Acclaimed in the Religious brogram were: This Way To Heaven (Concordia Films); Isaac and Rebecca (Cornell Film Company); Story of Joseph (Forest Lawn Foundation); City Story (Broadcast & Film Commission); Holy Land: Background and History (Coronet Films).

A special award went to Minute Men of the Air. produced for the Grimes Manufacturing Company of Urbana. Ill. This film was previewed at a regular meeting of the film council and later received the National Meritorious Award from the National Guard Bureau. A recruiting film, it did not fit any of the festival categories.

#### Kentuckiana Film Festival Set for Louisville, Sept. 21

★A competition focused on business and industrial motion pictures, the Fourth Kentuckiana Film Festival will be held at the University of Louisville in the Main Speed Building on September 21.

Awards for the best film in each of eight categories and the grand award for the best film of the festival will be presented at the Annual Awards Banquet. held in the Jefferson Room. Belknap Campus in the evening. Winners are chosen by individual balloting of the entire audience.

The competition is limited to films released during 1954-55. Every producer and distributor of training films and slidefilms is invited to submit entries. Anyone wishing to submit a film for showing should send descriptive literature to the appropriate screening chairman who will request the film for preview. Requests for the films selected to be

shown will be mailed the first week in August.

Producers or distributors who have literature, catalogues or bulletins for distribtuion at the festival should send 150 copies to the general chairman. James W. Cottrell, General Sales Office, 2500 S. Third St., Louisville 1, Ky. Literature should arrive before September 13, to allow the committee time to make separate packages. Printed materials not distributed at the festival will be made available to the University of Louisville faculty and other interested film users.

Film categories and the screening chairmen to whom information should be sent include:

Economics: Michael F. Kurzendoerfer, Ford Motor Company, Grade Lane, Louisville, Ky.; Industrial Safety: William R. Mitchell, Donaldson Baking Company, 1321 W. Hill, Louisville, Ky.; Management Training: William D. Williams, The Mengel Company, 2300 S. Fourth St., Louisville, Ky.; Travel: Capt. Gerald C. Kopp. Louisville Police Dept., Room 306, City Hall, Louisville, Ky.

Art and Crafts: Edgar E. Stahl. City Schools of New Albany. 302 E. Market St., New Albany, Ind.: Industrial Relations: Harold W. Garner, Reliance Varnish Company. 4730 Crittenden Dr., Louisville, Ky.: Merchandising: Claud Tindle, Ky.: Merchandising: Claud Tindle, General Electric Company, Appliance Park, Louisville 1, Ky.: Sales Training: J. T. Smith, Commonwealth Life Insurance Company.

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If it's the extra dividend of "Awards" you want, remember that films from our scripts have won awards every year we've been in business — two more last month.

And if you want the solid "Reward" of films that pay for themselves by the *results* they get, remember that we have the concentrated experience of planning and writing more than 400 films to apply to the job you want *your* film to do.

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Above all 16mm projectors are checked between loans to training units by Projector Mointenance Section personnel of the Film Libraries in all areas.

(CONTINUED FROM PAGE 49) lications, pass on this information to prospective users.

If a request is received for a print not included in the distribution, this request is channeled through the Central Exchange for filling from reserve stock or by reallocation.

After prints have been received through initial distribution, previews are arranged by the exchange and interested personnel invited to attend. A large turnover in training personnel necessitates a continuing program to keep potential users aware of the type and content of exchange materials. The Instructor's Film Reference, published by Department of the Army for each training film released, provides useful information to the instructor on a film's content and purpose and suggests usage in training programs. The reference also recommends presentation techniques and outlines follow-up quizzes for discussion periods.

#### Trained for Performance

The projectionist training program, conducted by all exchanges and carefully monitored by the Central Exchanges, requires that highly competent projectionists operate the equipment. This program is responsible for quality projection under unfavorable conditions, and helps reduce print damage.

The official Army 16mm projector (JAN) is built to rigid specifications. It is used by both the Army and Navy and is designed to get the best possible image from 16mm film, to stand up under most adverse conditions, simplify maintenance problems, and cause the least wear and tear on prints.

Because of the instructional effectiveness of military training film it is used more and more as a potent teaching aid. In the World War II year of 1941 there were 706,000 showings with an attendance of 67,500,000. In 1953 there were 2,507,000 showings with an attendance of 205,500,000. The cost of

### Film Distribution in the Army

such andio-visual training aid on widely distributed subjects is surprisingly low. The subject most widely used, TF 21-2048 Hilitary Courtesy costs about three-tenths of a cent for each soldier trained. Even the cost per showing per man of an average distribution film to more restricted traince audiences is extremely low - estimated at about two and seven-tenths cents. The Army's efficient handling of its distribution and utilization program results in effective and widespread use of these films at the lowest possible cost per traince.

#### Ready Mode Films Purchosed

To economize and prevent duplication of film subjects controlled by commercial producers and other agencies, a fairly large number of subjects are purchased for release to military audiences. Some of these are highly specialized and fit into specific training phases. These range from safety films, religious films and highly technical subjects to general information films.

At this writing the possibilities of television as a training film distribution medium are being explored. Preliminary studies indicate that TV may be extremely useful as a supplementary aid in the tremendous job of placing film materials before our widespread military audience.

Continuing efforts are being made to obtain more effective use of Army film materials and facilities at the least possible cost. This is being accomplished by improved planning of the initial distribution pattern, further studies in the reallocation of prints, and increase use of labor-saving exchange equipment, Projectionist training is bein made still more effective. There is constant review and revision of filt exchange procedures so a print mabe supplied the user in the leas possible time, with a minimum ored tape.

#### The Payoff Is Utilization

Since the final payoff is utilization, the Instructor Training Program is receiving the greatest possible attention. An Instructor cannobe too highly trained in the effective use of his audio-visual aid tools and materials. The teaching potential of any training film can be enhanced by effective presentation and finareview techniques.

It is gratifying to note in the Report of the impartial Film Survey Committee. Motion Picture Association of America, that it considered the Signal Corps Film Distribution and Utilization program the best of the three services; and, the greates contributing factors were centralized control and experience.

We feel that both pictorial programs of the Signal Corps — Filn Production and Film Distribution and Utilization — a working to gether, supporting each other, help to provide the best possible audiovisual educational films for the Army Training Program which is geared to make the American soldier the best trained and best informed soldier in the world.

#### Houston Color Film Labs Process Eastman Color Film

• Expansion of its facilities for the processing of 16mm and 35mm Eastman Color professional motion picture film has been announced by Houston Color Film Laboratories, Inc., Burbank, California, New equipment has been installed and experienced personnel added to handle this negative-positive color film.

Facilities provide for processing of professional negative film, positive film and 16mm reduction prints. After months of testing, commercial work now is being processed in the plant, according to E. B. McGreal, president of the company.

#### 26 TV Pix Available: AF

• A series of 26 television programs, called *Dateline America* is being offered to tv stations by Association Films, Inc. The programs consist of sponsored films from AF's regular listings. The pictures can be booked weekly. bi-weekly, daily, or by specific title on selected dates. Contact the company at 347 Madison Ave., New York.

### **PEERLESS Reconditioning**

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WILLIAM B. COX

#### nta Fe Promotes Bill Cox; eitz to Head Film Bureau

Appointment of William B. Cox special representative in the nta Fe Railway's public relations bartment, with headquarters at icago, was announced May 2 by P. Reinhold, assistant to the presi-

Cox has been manager of the bartment's film bureau at Chicasince 1947. He entered Santa Fe

ploy as a secretary in 1942. Frank E. Meitz, system photograper at Los Angeles, has been pro-oted to the newly created post of anager of film and photographic oreau, headquarters Chicago, a ove designed to consolidate the ll and motion picture sections of department under one head.

Succeeding Meitz as system phographer at Los Angeles will be bnald L. Erb. who has been a otographer-clerk in the departont's Topeka, Kansas, office since 146. Meitz joined Santa Fe in 146.

agnetic Recording Association

Spoints Arvedon as Secretory Cenneth R. Arvedon has been ap-pointed executive secretary of the Agnetic Recording Industry As-solution, a trade association made of persons and companies engged in the manufacture of mag-nic recording equipment and

Mr. Arvedon's office is at 135 st 44th Street, New York.



#### Visual Sessions Planned for 1955 NAVA Convention-Show

**★** Visualization will "begin at home" during the 1955 convention of the National Audio-Visual Association, according to plans announced by Man Twyman of Twyman Films, Dayton, Ohio, chairman of the convention. All of this year's NAVA meetings will be held in general session in the Sherman Hotel. Chicago,

General sessions will be broken down into six one-hour meetings on six subjects: Serving Our Schools. Entertainment Films, Business Management. Serving the Church. Advertising and Sales Promotion, Selling and Serving Industry.

In each of these meetings there will be five or six presentations on specific topics given by authorities. These presentations will be visualized by slides, overhead transparencies, displays, Members will be seated at table-desks and will be equipped with notebooks with topic headings for orderly note-taking.

The NAVA Convention will begin with a board of directors' meeting, Friday morning, July 22. Sales meetings of various equipment and materials producers will be held on that day and the following one. On Sunday morning, July 24, a special Church Worship Service, using audio-visuals, will be presented by the Visual Education Fellowship of the National Council of Churches. The members of all NAVA state and local affiliate associations will meet in a special luncheon at noon that day and the National Audio-Visual Trade Show will open at noon until six p.m.

Monday's program will open with the Annual Business Meeting of the association and the general sessions will start. The Trade Show will resume that afternoon. The annual dance party takes place Monday evening. Three major topics and a final general session, at which new NAVA officers will be inaugurated. are on the program for Tuesday, July 26. Two final sessions of the Trade Show. Tuesday afternoon and Wednesday morning. July 27, will conclude the convention.

For dates of other a-v specialist group sessions held concurrent with the NAVA sessions see the calendar of events in this issue. Hotel reservation blanks and copies of the final programs, when available, may be obtained from National Audio-Visual Association, Inc., 2540 Eastwood Ave., Evanston, Ill.

 Mickey Dubin has resigned from MCA-TV to join Chad, Inc., animation specialists, as executive director of sales.

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Moss. Governor Christion A Herter Iseated talks over the state's latest film with Commissioner Richard Preston of the Department of Commerce, sponsor of the new "Mossochusetts Halfiday"

#### Massachusetts Shaws Vacatian Pleasures in Calorful "Haliday"

 Massachusetts Holiday a color and sound motion picture showing Massachusetts as a vacation-travel region is newly released, according to Richard Preston, commissioner of the Massachusetts' Department of Commerce.

This newest promotion of the state's half-billion dollar vacation and travel industry covers all sections of Massachusetts from the Berkshires to the Islands, in each season of the year. Bookings for the film are being listed in Preston's office. Showings have been arranged for New York City. Washington, D.C., Philadelphia and Chicago and a number of television stations across the country.

Any organization desiring to borrow the half-hour 16mm film for showing should write to Amico J. Barone. Director of Development and Promotion. Massachusetts Department of Commerce. 334 Boylston Street. Boston 16. Mass.

Produced by Bay State Film Productions. Inc., of Agawam, Mass., the film highlights the variety of the state's vacation pleasures and locales and its historical landmarks.

#### Monsanta Aids Plastic Industry With Twa Recreation Pictures

• In two new short color films grownups play instructively with plastic toys for the business pleasure of the Monsanto Chemical Company while bringing social pleasure to the parents and kiddies.

Monsanto's Plastics Division, promoting Lustrex styrene, is making

Monsanto's film "Have o Hobby" invites interest in building plostic models (see obove).



#### **What's New in Business Pictures**

Reports on Recently-Released Sponsored Films

the two 13-minute demonstration films available to women's clubs, schools, department stores and television to familiarize the parental and "I-want-one-too, mama" public with the fun that can be had with hobby creatures and other plastic materials.

Both produced by Hartley Productions, New York, the new Monsanto-sponsored subjects are:

Children's Party, in which a smiling lady offers helpful hints on how to plan for a party and how to wrap presents decoratively by using colorful plastic materials. Shown is the active, educational way the child can participate in preparing for his own party. As the success of the party depends on the child's interest, the film suggests games and events. Holding the stage during

this agreeable exposition are toys manufactured by the Knickerbocker Plastic Company, toys made of Lustrex styrene.

Have a Hobby, wherein is discovered a miniature world that the entire family can team up to create. This film demonstrates how a sense of mutual accomplishment can be experienced as the members of a family join to assemble plastic models of antique autos or jet aircraft. As the family plays at being a factory it welds a closer spiritual bond, the picture says, and the fascinating finished models excite a feeling of group accomplishment as they become charming decorations in the home. Have a Hobby passes along several tips on caring for models and designing dramatic displays. The models featured are products of Revell. Inc. They are molded of Lustrex styrene.

The two films are available from Monsanto Chemical Company's Plastics Division, Springfield, Mass.

#### AAA's "A Nation on Wheels" Ready for Television

• People interested in what the motor car has meant and continues to mean to America's economic and social life can see a story of the auto's forward role in A Nation on Wheels, a new 28-minute motion picture being offered free to television stations by the American Automobile Association.

Against a background of colorful antique automobile sequences, the film traces the history of motoring and stresses the importance of the automobile in providing freedom of movement for the American people. Cars are seen as a means of transportation for shopping, getting to and from work and for recreational travel.

A Nation on Wheels is narrated by John Batchelder, NBC Washington staff announcer, playing the role of an old-car fancier. He tells the story in his den which is decorated with antique automobile models, trophies and sonvenirs of bygone days.

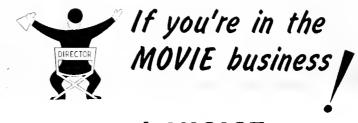
Prints for tv showing may be obtained from any AAA Motor Club or from Edgar Parsons. Department of Public Relations, American Automobile Association. 1712 G Street, N.W., Washington 6, D.C.

#### American Railroads' New Picture Shaws "Big Trains Rolling"

• Big Trains Rolling, a new 16mm sound and color film sponsored by the Association of American Railroads emphasizes the service performed by American railroads in meeting the needs of agriculture, industry, commerce and the general public.

The film takes the audience on an eventful overnight trip with two young people from eity to city through the scenic wonders of the great outdoors. From roundhouse to railroad depot, and along the open rails, viewers are shown the complex operations and maintenance of this far-flung transportation system.

Big Trains Rolling and other sponsored films are available free to schools, clubs, churches and other non-theatrical audiences through United World's Free Film Service. For further information write United World Free Film Service, 1445 Park Avenue, New York 29, N.Y.



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lymouth car arrives at Waldarf, N.Y., under entrolled traffic canditions.

#### New York's Police Cited or Service to Producers

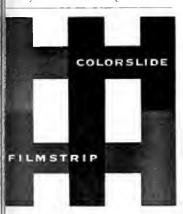
KAn interesting example of the aluable cooperation given by the New York City Police Department o industrial as well as theatrical producers of motion pictures was ts recent assistance to Sound Mastrs, Inc., filming newsreels and TV pots for Plymouth Motor Corporaion.

Required camera shots of the Valdorf-Astoria Hotel entrance and Park Avenue would have been impossible without effective police ontrol of the normally heavy bedestrian and vehicular traffic.

With the help of New York's inest, camera crews were able to nove quickly about and secure the cenes of arranged traffic movement according to script.

Also, in order to establish a pecific side-street shot, with good ighting, it was necessary to reverse raffic on a one-way street. This, too. vas promptly done by the local police with no inconvenience to egular traffic, and much to the entertainment of the general public. all of whom got into the spirit of he act and cheerfully cooperated.

Mayor Robert F. Wagner has al-



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ways been sympathetic to the needs of motion picture producers when on location in the city, and reasonable police assistance has his approval.

Police Commissioner Francis Adams' officers, even on short notice, respond to requests of producing companies requiring authentic location and background

This has not only contributed to the quality of the films involved. but also to the development of the city as a motion picture producing center.

Such service is good public relations, and brings extra business to the city as well as making more jobs for skilled workers.

#### Sustaining Use of Sponsored Films Promoted by Sterling TV

\* Sterling Television Co., Inc., long a big name in television film distribution of features, shorts and program material of many kinds, has made considerable strides in its plan for "free" film distribution of sponsored subjects, launched earlier this year.

While the total number of subjects currently being handled is not as large as that of some others in the field, the rate of growth in the past few months indicates that Sterling's new division will be operating on a much expanded basis in 1955.

Sterling's main point of sale in the TV distribution of sponsored subjects is a sales staff constantly in the field calling on television stations. In addition to producing over \$1,500,000 in rental fee revenues for the company last year. Sterling's 15 men in the field also take time to point out the availability and program desirability of its sponsored "free" subjects. This activity of "taking the films to the market" as opposed to just letting the market come to the distributor has produced some good results:

Case No. 1: The Tampa Chamber of Commerce, seeking only to interest Northeastern stations in its film, has obtained 73 playings thus far since distribution began in September. Standard rate value of the time would have been \$8,421.50,

Case No. 2: Swift & Co., with a film called A Better Start in Life. has produced playings in 103 stations in three months, and this time has more often been Class "A" and "B" than "C".

Case No. 3: Hassenfeld Bros.. Inc., toy manufacturers, have a film called Toy Town. U.S.A., which racked up over 150 play dates in the three months before Christmas.

### scratch removal

#### GIVES 9 LIVES TO YOUR FILMS!

WE DON'T mean to be catty about the shape your films may be in. But every hard-working film (that is, every good film) needs an occasional rest-cure to restore its lost youth. And to give your films a new life — who but Rapid can do so much for so little?

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#### Joins Dynamic Films, Inc. to Form Medical Film Division

◆ Sol S. Feuerman has joined Dynamic Films. Inc., to form a new division in Dynamic's expanding organization. The new division will be primarily concerned with the production of medical and pharmaceutical films for lay and professional groups. Mr. Feuerman has had twenty years of background in the production of medical films. He was formerly with Audio Productions. Inc.

#### Transfilm Sets Up Divisions to Handle Increased Sales Volume

 A major reorganization of Transfilm Incorporated has been announced by President William Miesegaes. Three autonomous film production divisions have been established to keep pace with increased activity now 50% ahead of

Walter Lowendahl, executive vicepresident, will take charge of all business motion picture and special projects.

Robert Klaeger, vice-president. will head TV commercial production which will include a fully staffed animation department.

The slidefilm division will be headed by Pud Lane. The facilities of the Transfilm Building, including studio, print service and optical departments, will be at the disposal of all divisions.

#### Ellis Sord to Science Pictures

• Ellis Sard has joined Science Pictures. Inc., as producer-director, Mr. Sard has previously been with Kenyon & Eckhardt, as agency supervisor on Toust of the Toun. and with BBDO as television producer. Most recently he has produced television films under his own firm, Storrow & Sard, Inc.

Mr. Sard's activities will be acipally in the live-action film as I live television fields.

### **BUSINESS SCREEN EXECUTIVE**

News of Stoff Appointments Among the Producers

#### Lawrence Crolius Heads Moster Video's Film Service

 Lawrence Crolius has been named executive producer of Master Video Systems, Inc., New York City, according to an announcement by Arthur J. Moxham, president.

Crolius will head-up MVS' Film Production Division. This division is responsible for the planning and production of closed-circuit ty; the production of films for use in sales promotion, sales training, public relations, and industrial reporting,

Crolius' film experience includes work on naval action reports, educational films, filmed television inserts, production of a travel series and other promotional films. Recently he has been working on a travel film on Arizona for American Air-



DONALD R. TOMPKINS

#### Owen Murphy Appoints Tompkins as Studio General Sales Manager

◆ Donald E. Tompkins has joined Owen Murphy Productions, Inc. as general sales manager. Recently director of television and radio for Grant Advertising, Inc., Don Tompkins has a long background in s and sound media.

As television director for Gr and previously for Campbell-Ew Mr. Tompkins designed and p duced some of the top TV shows the air, including the Dinah Sh program, and Danny Thomas sh Break the Bank, Roy Rogers others. He wrote, directed and I duced a television show for N in the medium's first beginnings

In addition to his experience b of the camera. Don Tompkins appeared in some 300 motion 1 tures as an actor.

His appointment to the new [ at Owen Murphy Productions part of the firm's current expans activities to serve all segments the motion picture and televis

#### David Piel Joins Science Pix as Producer; Slidefilm Chief

◆ David Piel, creator and produ of the forthcoming NBC netwo color television series. Golden Tir has joined Science Pictures as associate producer for commerc and advertising films. Mr. Piel v also head up the company's panded slidefilm, filmograph a animation departments.

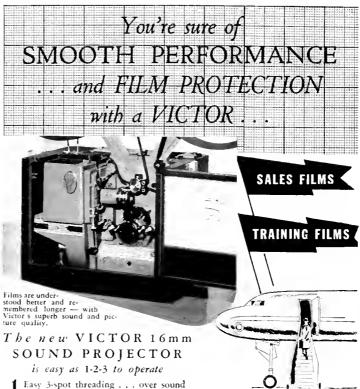
Mr. Piel's versatility as writ cartoonist and actor has been se for the past five years in films produced independently for sa training, product promotion a public relations accounts. Winn of one of last year's National Vist Presentation Association Awards first prize in the slidefilm class. N Piel also shares credit for t Venice International Film Festi Awards for documentaries produc for the United States Informati Agenev.

### Roy Lockwood to Robert Lawrence as Producer-Director

· Roy Lockwood has joined Robe Lawrence Productions. Inc., as producer-director. Prior to joini the Lawrence firm, Mr. Lockwo was with CBS-TV as the produc of The Search and Resources 1 Freedom. Before that he was wi Richard deRochemont as a produc on The March of Time and indi trial films.

#### Livingston o Telenews Veep

◆ Norman S. Livingston has beappointed executive vice-preside of Telenews Film Corporation, I will guide the company's expandactivities in television program ming, commercials, documentarie government and industrial films.



- Easy 3-spot threading . . . over sound drum, through film gate, on to single drive sprocket.
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HAROLD DASH

#### amison Handy Appoints Dash s Chicago Sales, Service Mgr.

Harold Dash has been appointed des and service manager for The hm Handy Organization in the hicago area. His headquarters will e in the organization's Chicago ofce at 230 North Michigan Ave.

Dash was a sales executive of the mith-Corona Typewriter Company efore joining the Detroit staff of he Jam Handy Organization. He places Harry Watts, who returns Washington, D.C., for the com-

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you ever consider the mileage per dollar you get out of a shipping case? We have! That's why we've built these new cases with more than usual care. They're made of best quality non-volcanized fibre, strongly fabricated, and reinforced with steel corners. Here is low priced protection for your films in transit. Also available in hard volcanized fibre.

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#### R. G. Wolff Studios Appoints Richards for Western Sales

• Continuing a program of personnel expansion begun early this year. Raphael G. Wolff, president of Raphael G. Wolff Studios. Inc., Hollywood, recently appointed Lt. Albert H. Richards, U.S.N. (Ret.) to handle West Coast sales for the company.

Lieutenant Richards, who saw active service throughout World War II, retired from active duty in 1948. Prior to his new appointment, he had been a sales executive with Firestone Tire and Rubber Company and the Kirby Corporation.

#### Sellman Named Account Exec at Florez, Inc., Detroit

◆ Now serving as an account executive at Florez, Incorporated, is C. Gilbert Sellman whose assignment was announced by G. A. Florez. president of the Detroit firm.

Sellman, a native of Detroit and a graduate of Harvard, formerly held administrative posts in sales training, merchandising, business administration and industrial relations in the automotive field with Packard and Ford.

#### Wayne A. Langston Joins George Ryan Films, Inc.

◆ Wayne A. Langston has been selected as vice president and general manager of George Ryan Films, luc., Minneapolis. Minn. His association with this company became effective May 1.

Langston formerly was a writerdirector for Sarra, Inc., Chicago film producers. He joined Sarra in 1948 where he worked on industrial motion pictures, slidefilms and television commercials.

#### Reela Films New Sales Chief

◆ Jim Campbell has been promoted to sales manager of Reela Films. Inc.. Miami. where he will supervise sales, sales promotion and publicity efforts. Recently Campbell has been territorial sales head for Graflex. Inc.

#### Jack Glenn to Spain on Film

◆ Jack Glenn, president of Jack Glenn. Incorporated, departed for Spain in April on a new venture following his return to New York for the opening of his new film, Farai Family American, a three reel color drama produced under General Electric sponsorship. He will be in New York again in June.

Glenn. formerly a writer.directorproducer for the March of Time, now dissolved, recently has worked on The New America and Miracle of Morning. both for J. C. Penney.

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The new TSI Duolite Model

#### New TSI-Duolite Projector Designed for Lighted Rooms

 \ new 16mm sound projector for use in lighted rooms has been annonneed by Technical Service. Inc., Livonia, Michigan, The TSI-Duolite projector features a built-in screen that permits daylight viewing of either color or black and white films. It can be used for regular projection on any standard screen.

The Dualite projector is described as a unit which can convert from its self-contained operation to standard operation by merely flipping a lever mounted near the projector lens. The self-contained ty-size screen of the Duolite has an attraction for salesmen who are interested in showing their films the "easy" way. The projector can be put into operation without the inconvenience of darkening the room, setting up a screen or having to clear a path for the projector's light.

Duolite lends itself to use in offices, hotel rooms, sales meetings, training classes, product analysis meetings, safety departments and may be used for checking out ty commercials and programs. The projector is said to combine the picture and sound clarity of the De-Vrylite projector with the selfviewing features of the TSI Suitcase

Complete information on the TSI-Duolite projector can be obtained by writing direct to Technical Service. Inc., 30865 Five Mile Road. Livonia. Michigan.

> You can also use the Duolite for woll projection.



### **NEW AUDIO-VISUAL EQUIPMENT**

Recent Equipment Developments for Production and Projection

Wide, Normal Field Lenses Announced by Bell & Howell

★ High speed and focal efficiency are starred qualities of two new 16mm motion picture camera lenses announced in April by Bell & Howell Company, Chicago, One lens is said to have the widest field of view commercially available, the other is called one of the fastest in the world covering a normal field. These lenses and a telephoto lens announced in December complete a

trio of high speed units being marketed by the company.

Manufactured by Pierre Angenieux of St. Heand, France, to Bell & Howell specifications, the new lenses will be distributed exclusively by the Chicago photographic manufacturer.

The new 10mm f 1.3 lens combines a wide field of view with unusual speed. Short focal length gives added depth of field with close and distant objects equally sharp, ac-



B&H Filmo With New Lenses

cording to B & H. Corrected fe aberrational distortion, the f/1. "sees" straight lines straight an architectural images in true propor tion, despite its wide angle cover

To the movie-maker interested i wide angle shots, this lens is said t offer remarkable perspective. In prefessional cinematography, the deta of a wide angle shot, framing a entire scene, is as important as th closeup of the action itself. In ir dustrial plants the new lens can record an entire production line wit a minimum of extra lighting.

The second new lens, the Bell Howell-Angenieux one-inch f 0.95 combines speed with sharp defin tion and contrast. Color corrected its speed virtually eliminates th necessity for extra lighting excepfor special effects, the distribtuo

These two new lenses and the Be & Howell-Angenieux three-inch f 2. telephoto lens may be mounted o the Bell & Howell 70-DL or 200-Ta Auto Master cameras without phys cal or optical interference of an kind, giving a 712 to I (75mm t 10mm+ range of focal lengths.

#### Hollywood Film's New Splicer

◆ On display at the recent DAV Convention in Los Angeles was th Hollywood Film Company Tap Splicer which is suggested for splic ing slidefilms. The new produc splices 35mm film using a specia clear tape. This tape apparently i thin enough to go through th aperture of most slidefilm projec tors without jamming, allowing slidefilm to be repaired withou cutting out a frame. Hollywood Fili Company is located at 956 Sewar Street, Hollywood 28, California.

#### **Dwinell to Viewlex Sales**

◆ William Dwinell has been ap pointed factory representative in th midwest territory for Viewlex. Inc projection equipment manufacturers



#### Vistarama Wide Scope Lens Shown at SMPTE Convention

• The Vistarama Wide-Scope anamorphic camera lens formed part of the display of the S.O.S. Cinema Supply Corporation at the 77th Semi-Annual SMPTE Convention in Chicago in April. The Vistarama lens is being offered to short subject producers and industrial or documentary producers with standard 16mm or 35mm professional pameras.

Also on display at the S.O.S. booth was the Link "In-an-Outer" portable microphone boom and perambulator. The firm claims this provides the missing "link" in sound eccording procedure — wherever nike placements are a problem. Folding compactly, it is suitable for ocation or cramped quarters. All control mechanisms, wiring and cables are enclosed.

S.O.S. unveiled its Tel-Animastand, an animation stand featuring the Acme Peg-Bar registration system. Its zoom assembly is made for notorized movement, geared to range from the 4" to the 12" (width) field. The animation table is equipped with upper and lower, east-west sliding peg bar pan movements, with a quick reference rule set in 1/20" increments.

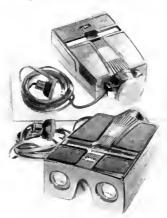
The stand's art table takes art work up to 18" x 24". Four Veeder-Root counters on the stand are said o guarantee both additive and subractive accuracy. Other features are a shadow board with built-in Matte box device and a shadow box and light box for backlighting cartoons.

An accessory to the animation stand is Tel-Animaprint, a hot press featuring an Acme Peg Bar Table. This unit requires no skilled technician to operate, S.O.S. points out. It uses printer's type and color foils instead of ink. It is a clean, dry, and fast process for tv titles, flips and copy for commercials which must be aired in a short time. Impressions may be made on acetate cells, paper and art boards. An alignment gauge permits drop shadow effects.

#### Reolist ST-62 Stereo Viewer Works on Battery or 110-Volt

• Salesmen on the lookout for a sample-aid their customers can look into are being introduced to ST-62, a new model stereo-viewer that features quick change cartridges which convert from battery to 110-volt illumination by button release. The ST-62 is manufactured by Realist. Inc., makers of the Stereo-Realist camera.

By turning the release button, the battery cartridge may be interchanged with a 110-volt cartridge



without removing the batteries or making hook-ups or connections. In seconds, the viewer may be set for either operation. The 110-volt cartridge has full color temperature control which reduces or increases brightness for individual pictures. Index markings on the control permit re-setting the light exactly right for each particular picture.

The unit's eight foot cord may be plugged into any AC or DC 110-volt outlet. The new design features internal focusing at the slide plane, a patent of the David White Company. Thumb wheel focusing allows the user to operate the light button on top of the viewer and to focus the slide with one hand while viewing. Extra fine adjustment through positive cam controlled focusing and interlocular mechanism eliminates gears, drums or pulleys, according to the manufacturer.

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Rockwell Film & Projection Service, 182 High St., Hartford 5.

#### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

#### • NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

#### • NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Comprehensive Service Co., 245 W. 55th St.. New York 19.

Crawford, Immig and Landis, Inc., 265 West 14th Street, New York 11, New York

The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Co. Sd. & Vis. Pdts. 17 New York Ave., Westbury. N.Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19. Visual Sciences, 599BS Suffern.

#### • PENNSYLVANIA •

The Jam Handy Organization, Gateway Center. Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

#### • WEST VIRGINIA •

B. S. Simpson. 318 Virginia St.. W.. Charleston 2, PH 6-6731.

#### SOUTHERN STATES

#### ALABAMA

Lewis M. Stone, Projector Service. "Specialized in Service." 1409 Ford Ave., Tarrant City 7. Ala.

#### FLORIDA

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

#### GEORGIA

Colonial Films, 71 Walton St., N.W., ATwood 7588, Atlanta. Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

#### • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Povdras St., New Orleans 13.

#### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

#### TENNESSEE

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

#### • VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

#### MIDWESTERN STATES

#### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation. 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures. 614 N. Skinker Blvd., St. Louis 5, Mo.

#### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

#### • KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures. 614 N. Skinker Blvd.. St. Louis 5.

#### • MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization. 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

#### • OHIO •

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

#### OHIO •

Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service. 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

#### WESTERN STATES

#### • CALIFORNIA •

LOS ANGELES AREA

Donald J. Clausonthue Co., 1829 N. Craig Ave., Altadena

Coast Visual Education Co., 5620 Hollywood Blvd.. Hollywood 28.

Hollywood Camera Exchange. 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 5746 Sunset Boulevard, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

#### SAN FRANCISCO AREA

Association Films, Inc., 351 Turk St., San Francisco 2.

Westcoast Films, 350 Battery St., San Francisco 11.

#### COLORADO

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave.. Denver 3.

#### • OKLAHOMA •

Cory Motion Picture Equipment, 522 N .Broadway, Oklahoma City 2.

#### OREGON •

Moore's Motion Picture Service. 33 N. W. 9th Ave., Portland 9, Oregon.

#### • TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

#### • UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

### Kornfeld Named Sales Manager of Tele Q's Speech Q Division

 Joseph Kornfeld has been appointed sales manager of the newly formed Speech Q Division of Tele Q Corporation, New York, according to an announcement by John Jacobs, 111, president.

Kornfeld has been with Tele (since 1953, serving as eastern sale director for the company's television eneing equipment. His new duties will center around introducing Speech Q, an aid for public speakers, and arranging for national distribution. He will continue to direct sales for Tele Q as well.

#### To Filmack Offices, N. Y.

Don Mack, vice president of Filmack Studios and Chicago television sales director for the past eight years, has been appointed head of the tv-sales department of Filmack' newly-expanded. New York Citybranch at 630 Ninth Ave.

#### TV Specialty Names Baughman

• Television Specialty Company New York, has appointed E. J. Baughman Company as its representative in 11 western states. Mr Baughman is well known in the broadcasting field on the Wes Coast and will operate out of E. Monte, California. He will provide a much needed personal representation for TSC on the West Coast demonstrating the Profitmaker reascreen projector, kinescope recording system, film processing equipment and other equipment manufactured and distributed by TSC.



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### **Production Review**

Supplemental Listings of Qualified U.S. Film Producers and References

#### **District of Columbia**

#### AMERICAN FILM SERVICES

2153 K Street, N.W., Washington, D.C. Phone: REpublic 7-1803

Date of Organization: January, 1946

Henry V. Hoagland, President

DERVICES: Producers of 16mm films specializing in public relations films for colleges and univerities for fund raising. Also producers of sport films for entertainment and instructional use. Disribution outlets through some 25 regional 16mm film libraries. FACILITIES: Contract for sound and editing with companies specializing in that

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: It Happens on 13th Street (Albright College, Reading, Pa.): Life More 4bundant (Randolph Macon College, Lynchburg, Va.): Wafford Calling (Wafford College, Spattanburg, S.C.): Vanguard (Hamline University, St. Paul, Minn.): A Community of Learning (Oberlin College, Oberlin, Ohio).

#### NATIONAL VIDEO PRODUCTIONS, INC.

105 11th Street, S.E., Washington, D.C. Phone: LI 6-8822

Date of Organization: 1953

National Video Productions operates Capital Film Studios. 105 11th St., S.E., as a service facility for producers.

Harold A. Keats, President F. William Hart, Vice-President

LuVerne Barry, Director of Photography

SERVICES: Production facilities and personnel for making of any type film from a 20-second TV spot to a full length motion picture.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Staff and lacilities for Within Man's Power, produced by Nicholas Webster; To Live Tomorrow, produced by Mr. Webster for the Institute of Life Insurance; Secret Service documentary starring Broderick Crawlord. produced by Bill Broidy Productions, Hollywood. TELEVISION FILMS: Staff and facilities for The Drew Pearson Series, produced by Milton Hammer; The Washington Spotlight Series, produced by Mr. Hammer; The Fulton Lewis Jr., Series, produced by Washington Video Productions; The Charles Goren Bridge Series, produced by National Productions and Robert J. Enders Advertising. Inc.; Hand To Heaven series, produced by the Hand to Heaven Evangelical Association.



### WEST COAST

#### DESILU PRODUCTIONS, INC.

816 No. Cahuenga, Hollywood, California Phone: HO 9-5981

Date of Organization: April, 1950

Desi Arnaz, President

Martin Leeds, Exec. Vice-President

Edwin Holly, Treasurer

Argyle Nelson, Vice-President in Charge of Production

Richard Mulford, Manager, Com'l Div.

SERVICES: Complete production of motion pictures for all uses. FACILITIES: Studios, 35mm photography, sound recording, editing, opticals, projection rooms.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: I Love Lucy (Biow Co.); Our Miss Brooks (Young & Rubicam); December Bride (Benton & Bowles); Willy (Dancer, Fitzgerald Sample); Line-Up (Grant-Sullivan, Stauffer, Colwell & Bayles); Ray Bolger Show (Lennen & Newell).

#### NORMAN WRIGHT PRODUCTIONS, INC.

8414 Metrose Avenue, Hollywood 46, California Phone: WEbster 3-9165

Date of Organization: 1948

Norman Wright, President
C. M. Wright, Secretary Treasurer
William Perez, Director Animation
Kenneth Homer, Production Manager
Gilbert Wright, Writer-Director
Ralph Hart, Editorial Department
Howard Severe, Office Manager
Errol Grey, Writer-Director

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Little Indian (Arrowhead and Puritas Water); The Halliburton Story (Halliburton Oil Well Cementing Co.); The Sky's the Limit (Unistrut Products Company); Power Pays Off (Byron Jackson Company); Story of a Great Discovery (Home Products International); Cylinder Head Overhaul and Motor Tune-up and Engine Overhaul (Continental Motors and Diamond T. Liucks).

#### Complete Copies of 5th Annual Review

★ Copies of the complete 162-page 5th Annual Production Review Issue of Business Screen for 1955 are available from publication headquarters at 7064 Sheridan Road. Chicago 26, Illinois. While copies last, only \$2.00 each. Sent postpaid if check accompanies order.

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#### GORDON ENTERPRISES

5362 N. CAHUENGA . N. HOLLYWOOD, CAL.



Nearly 500 were served at Ninth Annual Workshop banquet.

### Calvin Holds the 9th Workshop

THE NITH ANN AL Motion Picture Production Workshop, sponsored each year by The Calvin Company, concluded its three eventful days on March 23 but the memory lingers on, Approximately 425 took part in the screening sessions, heard the talks and participated in the discussions, representing a cross-section of all kinds of factual film users from 37 states, the District of Columbia and three Canadian Provinces.

Workshop guests at Kansas City this year represented 27 colleges and universities, 63 business firms, 27 professional producers (not including television, twelve TV stations, centers and producers, There were also people from eight national associations, nine church groups, four motion picture labs, ten medical institutions, nine state conservation commissions, 17 city, state and other public institutions, seven audivisual dealers, and nine Federal services.

1.8. Government departments included men from Agriculture. Air Force, Corps of Engineers, Fish and Wildlife Service, Forest Service, Information—Administration, Navy.



Above: Tom Hope (right: formerly of General Mills and now with Eastin Kodok enjoys Workshop reunion
in former associate Mike Hosp of General Mills' audio-visual section.

Public Health and the Signal Corps. All in all, it was a pretty complete pattern of the non-theatrical film and its principal types of users today!

Highlights of the program inclinded such subjects as "The Mistorical Development of Motion Picture Techniques" by James Card, of George Eastman House; a panel discussion on "Pricing and Selling Motion Pictures" and an afternoon session on "Films Produced in Canada," As usual, guests found many practical working sessions especially useful.

This was the ninth successive year in which Calvin's staff and sound



Guests form the registration line for the Workshop opening.

stage facilities have been devoted to these programs. A great deal of preliminary planning, production and other efforts are undertaken on behalf of the Company's guests. Since the first 125 gathered in 1947, attendance has grown to its present size, climaxed by the 1955 annual banquet at which nearly 500 were served. The man behind the program, fast becoming an expert on such matters, is Neal Keehn, vice-president in charge of services. Workshop guests would certainly agree he's carned that title.

### Visuals for Navy PR Officers

NAVAL RESERVISTS from all over the L.S. gathered at Glenview. Illinois in mid-April to attend the Navy's Annual Public Relations Seminar. Host for this year's program was Rear Admiral Dan Gallery. Chief of Navy Air Reserve Training at the Glenview base and audio-visual media played a prominent part in the proceedings.

zes every means of communication from the spoken and written word and through his specialized training and judgment grasps those tools and media which are most effective in meeting the specific prob-

lem before him."

From a film clip of an atomic blast in sound motion pictures, through live meeting, bulletin



Demonstrating visuals for Navy public relations use: left above, looking at CPE-designed cabinet film projector are (I to r) O. H. Coelln, Don P. Smith, Lt. Comdr. George and Lt. Comdr. Don Delone, PR director for Port of Sar Francisco. Right, at top: Ray Helser of Florez demonstrates flannel board technique. Bottom left: Howard Turner showed DuKone sound slidefilm equipment and operating technique. Bottom right: Allon Finstad, educational director, Charles Beseler Co., demonstrates Vu-Graph for overhead projection.

A presentation "Visuals in Public Relations" by Lt. Comdr. Douglas George, USNR, was the highlight of the April 19 program and included every phase of audio and visual media from motion pictures to flannel borards. The scope of Mr. George's thoroughly visualized talk was evident in his opening remarks:

"The enterprising PR man utili-

Below: Don P. Smith of Commercial Picture Equipment shows Pon-Screen.



boards. Vu-Graph slides, sound slidefilms and Pan-Screen presentations. Mr. George enlisted the aid of several experts to demonstrate the various media at the disposal of public relations people. Cautioning his audience to make proper use of these tools, he said:

"There is always danger of becoming so absorbed in the eleverness of the visual that the target for which it is prepared is missed. . . . The emphasis is too often that of getting the visual TO the person and too little in getting THROUGH."

Participants in the A-V program included Allan Finstad, Charles Beseler Co.; Ray Helser, Florez. Inc.; Howard Turner, DuKane Corp.; Don Smith, Commercial Picture Equipment Co.; C. P. Richter; and O. H. Coelln, Jr., editor and publisher of Business Screen.





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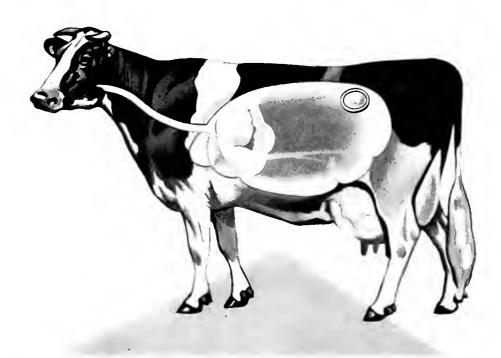
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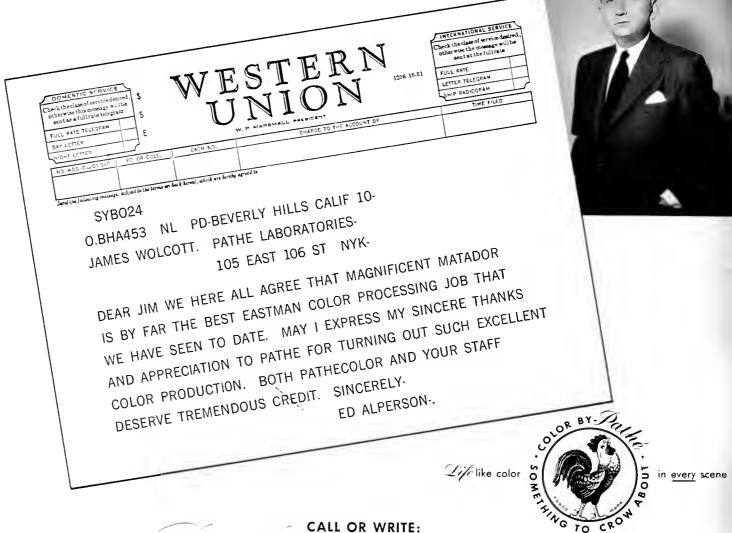


# "Magnificent Matador" in PathéC r

ard L. Alperson presentation released by 20th Century Fox

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says Producer Edward L. Alperson



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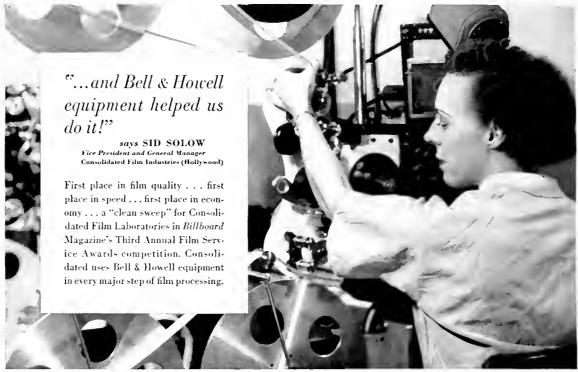
human-interest motion picture about automobile production, showing how today's car is custom-built to the owner's wishes, right on the assembly line.



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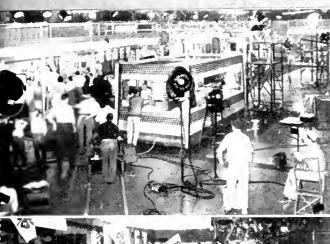
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The 1955 production, "Tim's Choice," involves 4-H Club boys and girls. Sets pictured here, a county fair and a grange hall, were built or Wilding's sound stages in the Chicago studio.

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#### Issue Four • Volume 5ixteen • 1955

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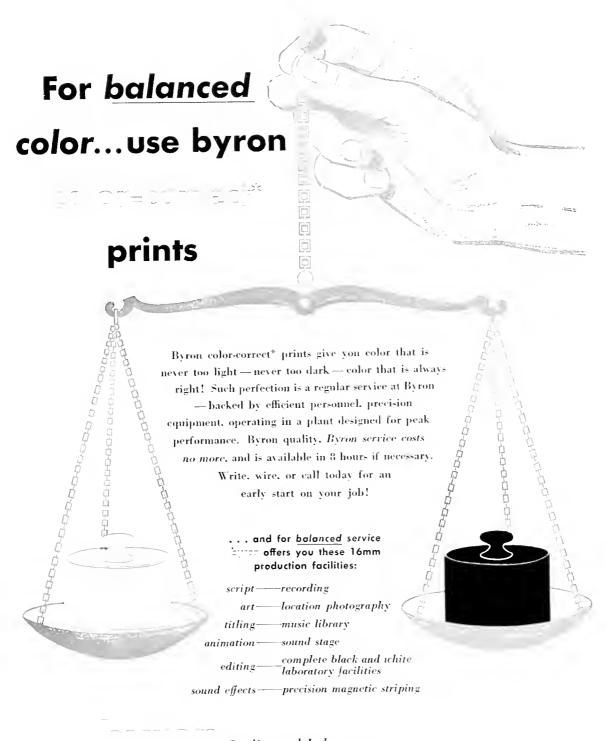
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## Cleveland Holds 8th Annual Film Festival

AUDIENCE JURIES AWARD 13 "OSCARS" TO SPONSORED PICTURES

THERTEEN "OSCARS" were awarded sponsored motion pictures as the result of weighted voting by audiences at the 9th Annual Cleveland Film Festival, conducted by the Cleveland Film Council in the Hotel Carter in that city on June 21-22.

Sponsored films won all but five of the 18 trophies presented in 16 main categories which ranged from Arts & Crafts to Public Relations. Leading the oscar parade, sponsor-wise, were the General Electric Company and Pan American World Airways. Both of these companies financed two winning entries. Ahead of the column, production-wise, was Henry Stranss & Co., Inc., with three productions acclaimed.

Victor in the Industrial Relations category was 111 I Need Is a Conference, produced for General



Fronklin C. Snyder, managing director of WXEL-TV, made the awards presentation.

Electric by Henry Strauss, Clean Waters, a G.E. film produced by Raphael G. Wolff Studios, Inc., scored under Public Relations.

So Small My Island, winning under Travel, and The Nine Lives of a Salesman, winning under Sales Training, brought abundant credit to Pan American World Airways as sponsor and Henry Strauss & Co., Inc., as producer.

Other sponsored films voted worthy of Cleveland oscars were;

The Perfect Crime (Industrial and General Sefety), sponsored by Caterpillar Tractor Co.,

Speoker's Table: (I to r) Elmer Treece, Treas. Clevelond Film Council; Marietta B. Darsie, Festival Screening Chairmon; David G. Adom, Chairmon, 8th Annual Festival; and John Flory, the banquet speaker. (All photos by Cleveland rublic Library.)



produced by The Calvin Company: Eye to the Unknown (Industrial Research), sponsored by Consolidated Engineering Corp., produced by Jack L. Copeland and Associates: Hereford Heritage (Public Relations), sponsored by the



John Flory spoke on "The Age of Vision" at the onnual Festival awards dinner.

American Hereford Association, produced by MPO Productions, Inc.; Broncho-Pulmonary Segments (Medica) and Nursing Profession), sponsored by Pfizer Laboratories, produced by Campus Film Productions, Inc.

A Family Affair (Health, Child Training and Mental Health), sponsored by the Mental Health Film Board, produced by Affiliated Film Producers, Inc.; Letter from Pasquale (Human Relations), sponsored by the Community Chest of Allegheny County, Pa., produced by Mode-Art Pictures, Inc.; A Missionary to Walker's Garage (Religious), sponsored by the Baptist Sunday School Board, produced by Family Films, Inc.; Wild Flowers of the West (Gardening & Horticulture), sponsored by Richfield Oil Co., produced by Frederick K. Rockett Co.; In the Street (Experimental), sponsored by the Museum of Modern Art Film Library, produced by Helen Levitt, Janice Loeb, James Agee.

The five non-sponsored winners included:

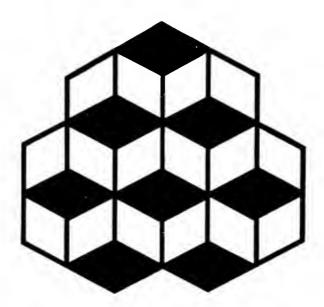
Bunka (Arts & Crafts), produced by Serisawa

Brothers: Asian Earth (International), pro(CONTINUED ON FOLLOWING PAGE TEN)

Speaker's Table: (I to r) Robert J. Bellan, President, Cleveland Film Council; Franklin C. Snyder, who made trophy presentations; Ethel A. Frank, Council Secretary; and (foreground) Shelby A. Mc-Million, chairman of next year's Festival.







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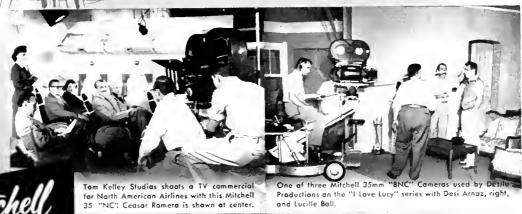
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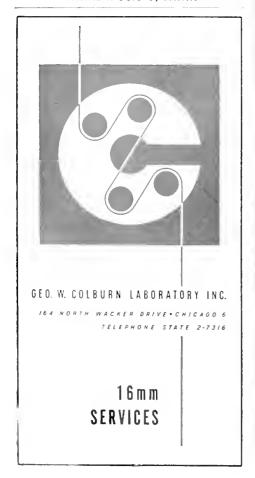




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#### CLEVELAND'S FESTIVAL

(CONTINUED FROM PRECEDING PAGE SIX)

duced by Atlantis Productions; Yours for a Song (Teaching in Classroom), produced by Roy Wilcox Productions, Inc.: Geyser Melodies (Music), produced by Guy D. Haselton; Seifriz on Protoplasm (Teaching in Classroom), produced by J. M. B. Churchill, Jr.

In tightly-scheduled programs, running from 9:30 a.m. through late afternoon during the two-day contest, the Cleveland audiences viewed more than 100 motion pictures to complete the oscar selections. Sixteen screening committees, composed of educators and representatives of business and industry, had chosen these entries from several hundred nominees in preview



Audience jury screens industrial relations films at the Cleveland Film Festival.

sessions. Preference was given to films released since January 1, 1954, with a running time of 30 minutes or less.

Awards were announced at a banquet finale Wednesday evening in the Hotel Carter. Presenting the oscars to their recipients was Franklin C. Snyder, vice-president. Empire Coil Co, and managing director of television station WXEL. John Flory, adviser on non-theatrical films. Eastman Kodak Co., addressed the banquet assembly on "The Age of Vision" — which he described as a time of new accomplishments for non-theatrical films. Robert J. Bellan, Cleveland Film Council president and training assistant at Brush Electronics Co., was toastmaster.

Election of David G. Adam, this year's festival chairman, as president of the Cleveland Film Council for the coming year was announced.



Council leadership: (I to r) David Adam, Festival Chairman and President-elect; Elmer Treece, Treasurer; Ethel A. Frank, Secretary; and Rabert J. Bellan, President, Cleveland Film Council. (Cleveland Public Library photos).

Adam is the manager of film and audio visual communications at Fuller & Smith & Ross, Inc. His festival committee included: Marietta B. Darsie. Cleveland Heights Board of Education, as general screening chairman: Alice F. Green, Cleveland Chamber of Commerce, publicity chairman: Eric A. Teel. East Cleveland Public Library, and Ruth F. Moore. Ohio Bell Telephone Company, registration chairmen. Serving as reception committee chairman was Jane Fielding.

Dr. Arthur Stenius Dies After Long Illness

• Dr. Arthur C. Stenius, director of Wayne University's Audio-Visual Materials Consultation Bureau, died in Harper Hospital, Detroit, Mich., May 24.

Although he had been ill for some time, Dr. Stenius did not ease up on his various activities. Until the time of his death, he was busy with the production of filmstrips, recording, and motion pictures for schools, local business firms, and associates.

♦ Dr. James J. McPherson, executive secretary of the National Education Association, has accepted appointment to succeed the late Arthur C. Stenius as director of the Audio-Visual Materials Consultation Bureau at Wayne.

Dr. McPherson will govern the hureau's continued progress and service to community, industry, and schools. In his capacity as associate professor in the College of Education. Dr. McPherson will teach courses in education.

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"THE ATTITUDE GYRO INDICATOR" 30 mins.
"THE GYROSYN COMPASS" Navy and commercial Instructional films for Arm. Navy and commercial pilots on two new flying instruments.

30 mins
"OMNI-BEARING"
Demonstrating the new distance navigation system for pilots operating under the most adverse weather conditions.

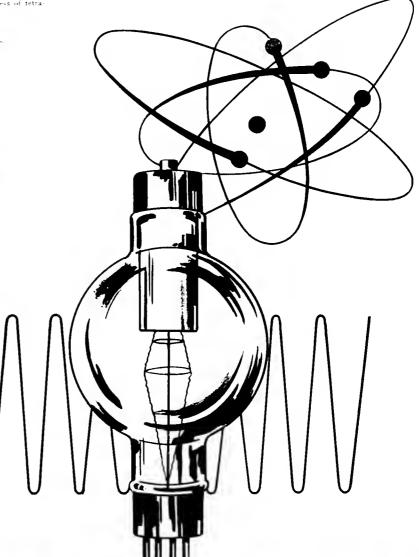
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#### Syracuse University Plans Historical Film Collection

★ Establishment of a historical collection of 16mm films that depic the great steps in the technologics and cultural progress of the Unite-States has been initiated by Syracuse University, Syraense, N.Y.

This collection is planned to mak available to scholars, historians writers and researchers a wid variety of anthentic film record that document the early hand skill and accurately portray the significant commercial, economic an agricultural landmarks in ou country's growth.

"The university will be rendering a special service to scholars and researchers by establishing a collection of historical films in a central location within easy access to university library facilities and faculty research work," Chancellor William P. Tolley points out. The university will not attempt mass distribution of the films to other schools.

Syracuse proposes to establish at independent foundation, tentatively entitled the American Historica Film Foundation, staffed with a board of trustees and an advisory council of specialists. The first step in this project will be to locate and secure appropriate existing films for the archives.

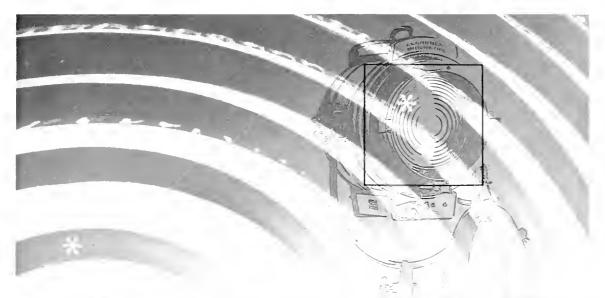
As the project develops, the university envisions stimulating the production of new films to document historical milestones not as yet recorded on film. Among the many possibilities along this line would be a series on "vanishing occupations" which would focus the camera's eye on the peddlar country store keeper, circuit rider carriage maker and blacksmith.

Temporarily, films accrued for the archives will be housed in the educational film library at the university's Audio-Visual Center.

#### Consolidated Film Industries Gets Reeves Magna-Striper

• Installation of the new 16mm Reeves Sounderaft Magna-Striper at Consolidated Film Industries was completed June 15. CFI will be the "first Hollywood film laboratory to utilize the new magnetic striping equipment." outgrowth of the 35mm Reeves development which won an Academy Award two years ago.

Consolidated has been named west coast headquarters for Magna-Striping requests by the Reeves Corp. CFUs Magna-Striper, located in its building at 959 Seward Street, Hollywood, can apply magnetic oxide in 25 mil., 50 mil. or 100 mil. widths on either black-and-white or color film.



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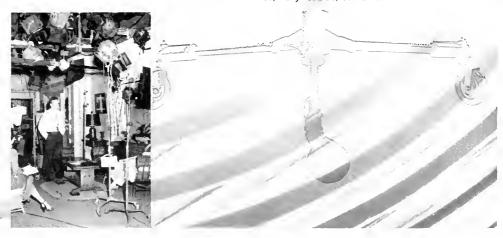
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#### PICTURE PARADE

FUNCTIONAL FILMS IN THE NEWS

### Esso Standard's Film Tribute for the Acadian Bicentennial

★ The Piroque Maker, a new documentary film produced for the Esso Standard Oil Company to commercrate this year's Acadian Bicentennial Celebration, is now available on a loan basis to civic, educational and other groups.

Throughout the summer and after the opening of the fall semester, school children in Louisiana will have an opportunity to view the film, photographed by Arnold Eagle in the bayou country of southern Louisiana. Distribution in other states will follow.

The color movie tells how a trim little pirogue is carved by hand from a single cypress log. Pirogue making, one of the vanishing crafts of the Louisiana Acadians, is thus preserved for generations to come.

Susan Reed, a folk singer who plays her own accompaniments on an Irish harp and a zither, furnishes the background music for the film.

Made by Esso to pay tribute to the Acadians of Louisiana during the year-long Acadian Bicentennial celebration, the film was formally dedicated to the Bicentennial organization at a recent ceremony in Baton Rouge. The first print of the motion picture was presented to the president of the Acadian organization. Dean Thomas J. Arceneaux. by H. J. Voorhies, manager of Esso's Baton Rouge refinery.

### Gold Filled Mfrs. Association Signs for Promotional Film

◆ The Gold Filled Manufacturers Association, Inc., of Attleboro. Mass., commissioned RKO-Pathe. Inc., to produce a motion picture to be used for public relations, sales promotion and dealer education purposes. Contracts have been signed by the two organizations, which were represented in the negotiation by Sidney Kramer, general sales manager for RKO-Pathe. Inc., and S. L. (Bud) Cantor, sales promotion manager of the Gold Filled Manufacturers Association.

The picture now has the working title of *The Gold Filled Story*. In addition to its showings for all employees of the manufacturers in the Association and their dealers at trade exhibitions, meeting, etc., it will eventually be used on television. Merchandising manuals will be developed, utilizing excerpts from the film, to be placed in the hands of retailers.

The Gold Filled Story will be fashioned so as to arrest the atten-

tion of all viewing audiences, develop the proper information with respect to sales and merchandising by the retail merchants or their sales clerks, establish the necessary knowledge of and respect for gold filled as a valuable commodity, and attractively display gold filled's beauty, economy and versatility, It is intended to build a keen ultimate consumer appreciation of gold filled as well as the products made therefrom, and it will establish with emphasis the protection which the consumer has from the laws of the United States when he buys gold filled merchandise.

New Catalog of Boating Films

Bringing up to date its catalog of films on recreational boating, the National Association of Engine and Boat Manufacturers has issued a new 28-page revision of the popular booklet. The pamphlet lists 135 boating films currently available to the public.

Since the publication of the first catalog many old films have dropped ont of stock and new ones have been added on nearly all phases of boating. The new book contains the most complete listing of boating films available to boating enthusiasts. civic organizations, schools and public libraries, according to Joseph E. Choate, secretary.

Copies of the NAEBM's 1955 edition of BOATING FILMS may be obtained free of charge by writing: National Association of Engine and Boat Manufacturers, 420 Lexington Avenue, New York 17, N.Y.



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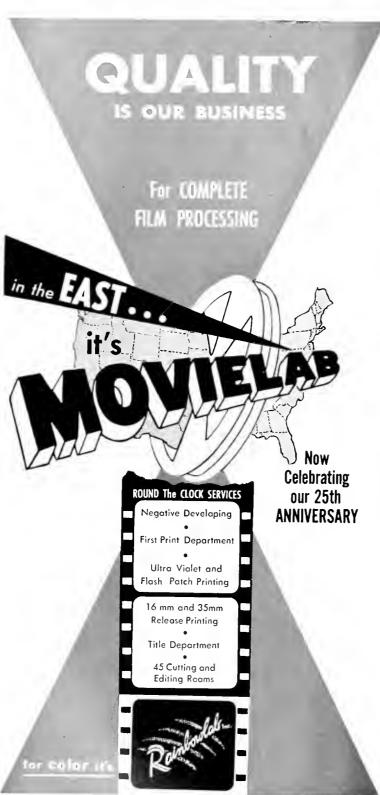
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## Sight & Sound

NEWS OF PEOPLE AND PICTURES

#### Heads Twin City Film Council

• Wesley Grabow, andio-visual materials advisor at the University of Minnesota, recently was elected president of the Twin City Film Conneil, He replaced Miss Margaret Fletcher of the Minneapolis Public Library.

Other officers elected were; Donald Spencer, Northern Pump Company, vice-president; Harriet Willer, St. Paul Conneil of Churches, secretary, and Agatha Klein, St. Paul Public Library, treasurer.

### Indian Executive Describes 16mm Role in India's Economy

• "India is building her economy based on peace, and 16mm films play an important part of this expansion." That is the statement of S. Sundra, manager, Electronics Limited, New Delhi, India, who is on an extended round-the-world visit to commercial fairs, expositions and conferences with suppliers for his company.

Electronics Limited, with offices in several major cities of India, is the India distributor for the Victor Animatograph Corporation, Davenport, Iowa.

Visiting Victor's home office at Davenport. Sundra related that 16mm films are most important in rural and adult education in his country. The governmentsponsored program teaches community health, welfare and sanitation and better farming methods. The India Government now has over 400 Victor Projectors in use and plans to order an additional large quantity soon. There are also over 150 Magnesound (magnetic sound attachment for Victor projectors) units in this program.

"The people of my country have found films to be the fastest and most effective means to educate the masses." Sundra continued, "A great many American technical films also are being used to train our workers."

#### Chesapeake Industries Holds Visual Review for Shareholder

• Chesapeake Industries, Inc. too over the Translux 85th Street Theatre in New York on June 15th, is order to show its shareholders the expanding products and services of its subsidiaries—ranging from new Hollywood movie to movable steel partitions, electronic equipment and heavy machinery.

Entertainment high point of thi sharcholder's screening was a show ing of *The Magnificent Matador*, a Cinemascope feature just released by 20th Century Fox and printed in color by Pathe Laboratories Inc., a Chesapeake Industries subsidiary.

Sharing co-billings with the bull fight film were displays in the lobby from Chesapeake's nine subsidiaries, with officials on hand to answer questions on products and operations.

The approximately I300 share holders who live in a 100-mile radius of New York were invited.

This was the second of Chesa peake's regional showings of motion pictures and products for its shareholders. More than 1000 shareholders of the Cleveland area crowded into a theatre there a year ago to see a Chesapeake-sponsorec Gina Lollobrigida movie in Pathecolor. The company's largest blocks of shareholders are in Cleveland and New York.

#### Radiant Screen Executive on Sales Jaunt in 15 Countries

◆ Adolph Wertheimer, executive vice-president of Radiant Manufacturing Corp., is on a five-week selling trip to 15 European and Middle East countries. The purpose of the trip is to introduce new lines of projection screens and anamorphic lenses.

Among the countries Wertheimer is visiting are France, Norway, Germany, Sweden, Italy, Spain, Israel and Belgium, He attended the International Photographic Biennial in Paris as an exhibitor. He returns to the U.S. in early July.

Sam G. Rase (left) discusses Victar's sales plans far India with S. Sundra manager of Electronics Ltd. af New Delhi





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## Esso Standard Releases Third Film in Overseas Series for Television

THE THIRD EPISODE in a new series of industrial world travelogues, produced especially for television, has been released for distribution to television stations by the Public Relations Department of Standard Oil Company (N.J.).

Inder the series title of *Journey*, the films depict travels to areas of the United States and abroad where affiliates of the company operate. The 12½ minute episodes are 16mm, b. w. Narration is by Calvin Thomas. The company distributes the films to stations as permanent additions to their libraries for use in sustaining time periods.

#### Depicts Oil Exploration in South France

The third episode in the *Journey* series, entitled *Operation Mano-I*, is about the arrival of oil exploration crews in a small picturesque community in southwestern France, it was edited for U.S. television from a longer film produced by the company's French affiliate. Esso Standard S.A.F.

Other films in the series are made from documentary stock footage obtained throughout the world for use in the company's institutional television commercial on *Your Esso Reporter—TV*, sponsored on 20 eastern stations.

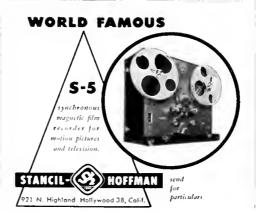
The first in the series. Oil and Peoples of the World. shows nationals of different parts of the world at work in the varied phases of the oil business. The second in the series. To Sidon and Return. is about the voyage of a tanker from Belgium to Lebanon carrying back crude oil from the Middle East to Western Europe refineries.

#### "Journey" Series a Public Relations Service

The company states that the purpose for the production of the *Journey* series is to acquaint more people with the varied aspects of the oil industry here and abroad and to provide a public relations service to television stations.

The company reports that reception by television stations to the *Journey* series has been most favorable. Comments from the stations indicate that the films fulfill a useful purpose in a station's programming schedule. The films are non-commercial in content, the company being identified only in production credits.

Jersey Standard plans to produce further films in this series. Future episodes will include films about a towboat voyage up the Mississippi, geologists at work, life in Lapland, drilling for oil in the Gulf of Mexico, and a visit to Venezuela. Eastern producers have participated.



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- TV COMMERCIALS
- PAN SCREEN PROD.
- VU GRAPHS



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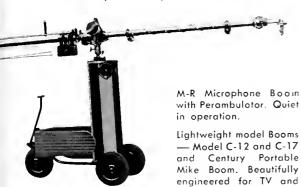


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#### Scholastic Teacher Mogazine Announces Annual Film Awards

★ Scholastic Teacher Magazine has announced the names of the winners in its annual National Film and Filmstrip Awards. The evaluation was on usefulness in highschool English and social studies classrooms. The winners were:

#### Awards to Spansared Films

Film Award (sponsored) counting: Language of Business. sponsored by American Institute of Accountants, produced by Wilding Picture Productions, Inc.: Amerivan Farmer, sponsored by Ford Motor Company, produced by MPO Productions. Inc.: America For Me. sponsored by Greyhound Line, produced by Jerry Fairbanks Productions of California: Atom Goes to Sea, sponsored by General Electric Company, produced by John Sutherland Productions. Inc.: Highway By the Sea, a Ford film produced by Dynamic Films, Inc.: Honduras. sponsored by United Fruit Company; In the Beginning, produced for Socony Mobil Oil Company by Cate & McGlone; Song of the Feathered Serpent. sponsored by P. Lorrillard Company, produced by Alan Shilin Productions: So Small My Island, sponsored by Pan American World Airways, produced by Henry Strauss & Co., Inc.; To Conserve Our Heritage, a Minneapolis Moline picture produced by Martin Boyey Films.

#### Informational Film Awards

Film Award (informational films and entrants) -Beaver Falley. Walt Disney: Birth of a Florida Key, Films of the Nations: Citizen Makes a Decision, Young America Films, Inc.: Freedom to Learn. National Education Association; From Sociable Six to Noisy Nine, McGraw-Hill Text Films: Kumak: The Sleepy Hunter, Film Images; The Living City, Major Religious of the World, Van and His Culture, Encyclopaedia Britannica Films, Inc.; Wonders of Plant Growth, Churchill-Wexler: World Without End, L NESCO

#### The Filmstrip Award Winners

Filmstrip Award Winners (and entrants) — American Literature; The Frontier, Museum Extension Service: Imerican Patriots, Encyclopaedia Britannica Films; Early Imerican History, Young America; How Steel Is Made, U.S. Steel Corp.: Jefferson and Monticello, Museum Extension Service: Library Tools, Young America; Pageant of America, Yale I niversity Press Film Service: Secretarial Training. McGraw-Hill; Toward European

Unity, New York Times: World We Live In, Life Magazine,

These releases were selected by a panel of leaders in the audio-visual education field, heads of state, city, college, university and public library visual aids departments.

#### **Agricultural Television Clinic** ta Be Held in September

\* Agricultural television show producers and leaders from the agricultural and television industries will assemble for a National Agricultural Television Clinic at the University of Missouri, September 2. 3. and 4.

The clinic is aimed at building creative programming into agricultural television and generally improving the quality of farm and home television shows. Interested directors, sponsors, advertising men. the U.S.D.A., Land Grant Colleges, and farm organizations are trying for more impact on the viewing andiences

The roster of consultants includes Dr. Gerhart Wiebe, research psychologist of CBS; Ben Park, director of public affairs, NBC: Bill Suchmann, visual director of Omnibus and the Ford Foundation Television Workshop; and Lynn Poole, producer of John Hopkins Science Review and Tomorrow.

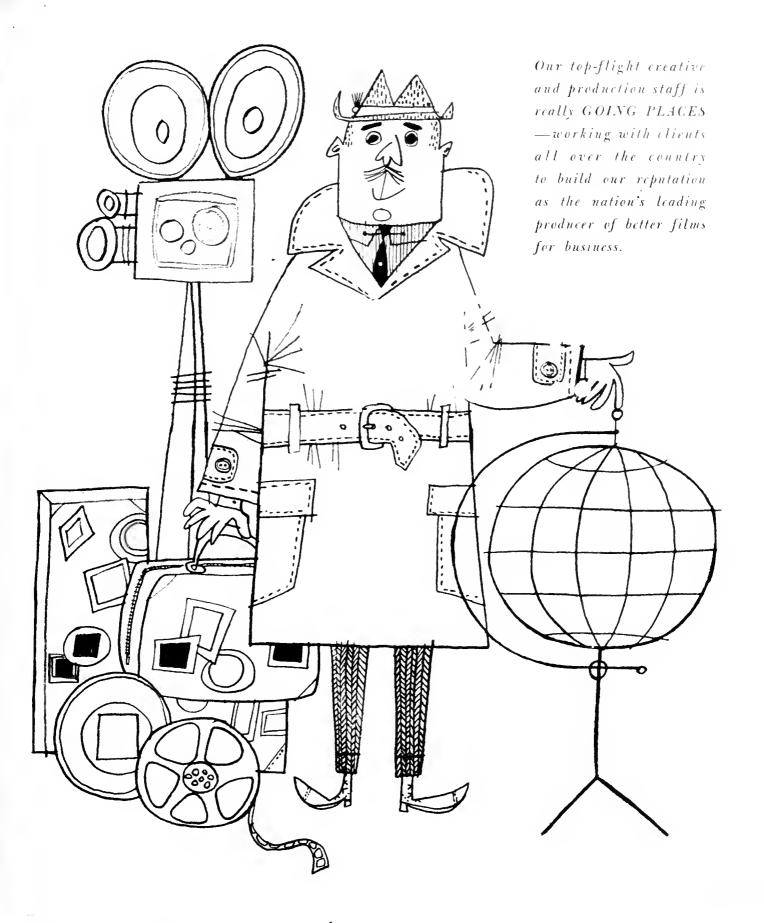
The clinic is sponsored by Agricultural Relations Council, American Association of Agricultural College Editors. Association of Land-Grant Colleges and Universities. National Association of Television and Radio Farm Directors, United States Department of Agriculture, in cooperation with the National Project in Agricultural Communications.

The program will try to answer such questions as: What do we have to know about our audiences? What are people interested in? What motivates people to action? What are the principles of effective television programming and production? How do you visualize scientific information and interest the total audience? What should we be trying to accomplish through agricultural television?

Complete information on the clinic is available from John A. Morrow, National Project in Agricultural Communications, Wells Hall, Michigan State College, East Lansing, Michigan,

#### New Sound Slidefilm Guide

• Editorial research is being completed on a 1955-56 edition of the Sound Slidefilm Guide by the Editors of Business Screen, It will be released July 22.



John Sutherland
PRODUCTIONS, INC.

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\* Seven of the 12 winners of the first and second awards at the fifth Annual Film Festival of the Film Council of Greater Boston, held May 11. were sponsored motion pictures.

Industry easily held its own in the "Industry" category with sponsored subjects receiving the three honors allowed. First award went to 4 Massachusetts Holiday, a tourist-trade-minded travelog produced for the Wassachusetts Department of Commerce by Bay State Film Productions, Inc.

Taking second Industry awards were Clean Waters, a new version of General Electric Company's documentary on pollution abatement, produced by Raphael G. Wolff. Inc., and So Small My Island, a unique travel-culture film designed to promote business for Pan American World Airways by Henry Strauss & Company, Inc.

#### "Before They Happen" Best of Safety Films

In the Safety section, first award was won by Before They Happen, a preventive lesson produced for the National Board of Fire Underwriters by Audio Productions. Incredible Journey, an accident nemesis sponsored by Sinclair Oil Company and produced by Wilding Picture Productions. Inc., won the second safety citation.

Heading the Classroom division in first place was The Atom Goes to Sea, an inside story on atomic submarines produced as a public relations tool for General Electric by John Sutherland Productions, Inc.

Another John Sutherland production, Horizons

#### Sponsored Pictures Win Seven Awards at 5th Boston Festival

of Hope, sponsored by Alfred P. Sloan Foundation. Inc., won second award under Adult Education. This film reports on the progress in cancer cure at Sloan-Kettering Institute.

Remaining first and second honors were won by films produced for syndicate and educational organizations. These included: an Adult Education first award to Thursday's Children, produced by World Wide Pictures for Morse Film: art classification awards to Drawings of Leonardo Da Linci, produced by Basil Wright for Brandon Films, Inc. (first), and The Magic Canvas, produced by John Halas and Joy Batchelor for British Information Services (second); and two second awards in the Classroom section - Farm Babies and Their Mothers (Film Associates of California) and Mexican Village Family (Paul Hoefler Productions).

#### Audience Juries Screen 55 Pictures

This year's festival was held in Boston's Sheraton Plaza Hotel where screenings of 55 films approved by selection committees began a ballot competition at 10 a.m. Balloting was reported close in many instances as audiences judged the films.

Among registrants at the festival were representatives of a variety of industries, including film producers, distributors and dealers in audio-visual equipment: educators from public and parochial schools, other private schools and colleges; librarians, social service workers; gov ernment employees, hospital personnel; program chairmen from women's clubs, parent-teacher as sociations and other organizations. Also partici pating were elergymen and other religious work ers, and representatives of the Fine Arts and Science Museums and various art groups.

#### Alan Lydiard Presides at Awards Luncheon

Presiding at the festival luncheon was Council President Alan F. Lydiard, director of photography for the John Hancock Mutual Life Insurance Company. An invocation was offered by The Right Reverend Timothy F. O'Leary, Department of Education, Archdiocese of Boston, Paul Radar. director of productions, WGBH-TV, spoke on "A New Approach to Educational Filming." Also introduced at the luncheon was Boston's Mayor John B. Hynes.

Film Festival Chairman was George E. Roghaar. Film Council vice-president and president of the New England Film Service, Inc. Shouldering council leadership with Lydiard and Roghaar is Mrs. Muriel C. Javelin, secretary of the Boston Public Library.

Chairman of an audio-visual equipment and material exhibit held as part of the festival was Emile F. Le Vin. United States Department of Justice. Film Council treasurer.



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#### Joseph Betzer Joins Account Staff at Vogue-Wright Studio

 Joseph G. Betzer has joined the account development staff of Vogue Wright Studios, Chicago, Betzer is returning to the film field after leaving it last year to enter private business. In his new position, Betzer will assist business and industry customers in the development of more effective films.

Betzer has a 111-year background in the industry, having aided in the planning of films for training, merchandising and sales promotion. His earlier film work received awards from the Chicago Federated Advertising Club and the National Committee on Films for Safety. He formerly was associated with Sarra. Inc., in Chicago,

#### Koss Directs Mutual-WOR **Recording Studio Sales**

◆ Ernest Koss has been named director of sales for the Mutual-WOR Recording Studios, it was announced last month by John B. Haves, manager.

Koss, who joined the MBS-WOR Recording Studios in 1949 was formerly associated with Muzak for a period of four years. He came to Muzak from the World Broadcasting System where he was a production executive. In his new post. Koss will supervise the sales activities of the recording division.

The recording studios recently have expanded their production facilities to take care of the increased demands by advertising agencies. package producers, service organizations, slide film producers, educational institutions and other organizations using transcriptions and recordings.

#### **Robbins to Ideal Pictures**

• Richard C. Robbins has been named head of the sponsored films division of Ideal Pictures, Inc., Chicago, Formerly with Television Film Productions, located at Columbus.

Ohio. Robbins has a film production and tv sales background.

#### Langlois Expands **Filmusic Facilities**

◆ Langlois Filmusic. Inc., New York, has moved offices and editing rooms to enlarged 6th floor facilities at 619 W. 51th St. Narration recording and cutting, auditioning rooms, sound effects library and mixing facilities have heen added.



JOSEPH DICKMAN

EB Films Shifts Dickmon to West Coast; Brown to Chicago **★** Two major shifts in personnel recently were announced by En-

cyclopaedia Britannica Films, Inc., Wilmette, Ill., by Dennis R. Williams, vice-president in charge of distribution.

Joseph Diekman has been appointed western regional manager and will make his headquarters in the company's preview library at 5625 Hollywood Blvd., Hollywood, Cal. He will be responsible for Britannica film operations in California, Oregon, Washington, Idaho, Montana. Wyoming. Utah. Arizona, Colorado and Nevada.

Taking Dickman's place in the midwest regional spot is Robert P. Brown, who has been the company's district manager in Ohio, Brown will supervise film distribution in North and South Dakota, Nebraska, lowa, Minnesota, Wisconsin, Michigan. Illinois. Indiana and Ohio.

#### **RKO-Pathe Filming TV Series**

• RKO-Pathe. Inc., is now filming 52 programs of the half-hour TV show. The Big Idea, at the company's studios in New York. Jay Banafield, executive vice-president, will serve as producer of the filmed series, which demonstrates new inventions. Donn Bennett Productions. Inc., will syndicate the program nationally in September.



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## Merging TV and Film Production

Du Mont Unveils "Electronicom" TV-Film System

THE DI MONT "Electronicam" TV-film system, unveiled in New York last month, is the latest development in the search for a merging of television and film production.

Although the principle, per se, is not new (BI SINESS SCREEN reported somewhat similar systems devised by such producers as Larry Gordon Productions, Jerry Fairbanks Productions, and RKO-Pathe, Inc., as long as five years ago), the Du Mont TV-film camera is said to be the first to utilize a common lens and the first to integrate the entire operation of simultaneous television and film production into a finished and established pattern.

#### What This System Promises

The Du Mont "Electronicam" system, now in experimental operation, permits:

- 1. A high quality film to be recorded in color or black and white from a standard b w television program while the telecast is in progress. This film may be 30 minutes in length.
- 2. A 16mm motion picture for theatre or tv use to be filmed in color or b w in the time it takes to be viewed as a telecast, by using tv viewing screens and fast tv shooting techniques. 35mm films may be available with later models.
- 3. The finished quality print to be made ready for distribution by means of a technique employing an "editing master" film as a guide in quick preparation of the final film.

In its present operation, the "Electronicam" system incorporates an image-orthicon camera head and a film camera mounted side-by-side on the same base and recording with a common lens system. Light passing through the common lens is split into two parts, one to the film and one to the pickup tube of the unit's television section.

#### Continuous Control of Focus

A focus control located on the back of the tv camera section has been modified so that it controls the focus for the common lens system. This permits continuous control of focusing during the entire shooting sequence, Because both tv and film cameras receive light through the same lens system, the image is sent to both cameras in focus. The operator determines the focus by looking at the image in the television camera's electronic view finder.

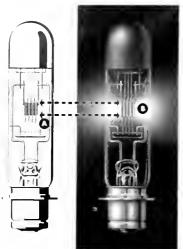
The "Electronicam" system functions with either of two basic types of pickup units. One type permits simultaneous broadcasting of standard quality live monochrome television signal while the high quality motion picture film of the identical scene is recorded in color or black and white. The other type of pickup unit permits either a color or b w movie film to be recorded or a standard live monochrome signal to be broadcast. Use of this second unit in motion picture production provides such tv studio advantages as rapid, less expensive shooting and the use of monitors to control action, it is claimed.

In addition to the high quality film being shot, an "editing master" is produced by the "Electronicam" + CONTINGED ON PAGE 28)

**Du Mont "Electronicam" System** shown below at work on combined televising and of typical television program, "Captoin Video."







Self-Aligning **Filament** continuous **True Focus** 

- At room temperature, Sylvania prefocused filament assembly is positioned for perfect alignment.
- At operating temperatures, filament expands slightly-but special straight-line construction keeps filament in exact position for perfect beam alignment. No loose elements to ride out of position or warp during heating and cooling.

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Here's another good reason why you get superior screenings with Sylvania projection lamps -Sylvania's straight-line bridge construction.

With this special beam-positioning feature. Sylvania lamps focus light directly on reflector. Light center won't drift or change focus during a screening-won't waste its power by spilling light out around reflector.

Sylvania's straight-line bridge construction

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\$49,50 for 16 mm. or 8 mm. model

No need to darken the room when you use this brilliant big screen Craig Movie Viewer. Ideal for viewing or editing motion pictures or TV films. Easily set up with Craig or other standard rewinding equipment. Craig complete editing equipment is made in two models:

CRAIG PROJECTO-EDITOR -- Portable motion picture viewer and editing outfit weighing 1012 pounds. Consists of Craig Viewer illustrated above, Take-up and Rewind Reel Spindles, Craig Master Splicer, Craig #7 Film Cement, and Carrying Case. 16 mm. or 8 mm. model. \$79.50 complete.

CRAIG PROFESSIONAL EDITING EOUIPMENT - Consists of Craig Viewer, Craig Master Rewinds which accept 2000 foot reels, Craig Master Splicer, hardwood mounting board, and Craig Formula =7 Film Cement, 16 mm, model only, \$79.50 complete.

Write for illustrated literature, KALART, PLAINVILLE, CONN. DEPT. BS-6

#### **DUMONT ELECTRONICAM:**

CONTINUED FROM PAGE 261

system in the form of a teletranscription film or kinescope which serves as a guide for assembly of the final film product. This editing master - or workprint - is made by exposing a film to the pictures appearing on the face of a cathoderay tube which is reproducing the electronically-edited program. The editing master immediately shows which camera's footage was chosen by the director during the shooting and records the wipes, fades, dissolves, scene shifts, and other effects which appeared on the monitor.

#### Negatives Are Synchronized

A special editing device locks the several negatives from the "Electronicam" system in synchronization with the editing master so that all can be run off slowly and inspected together. The guide can be lined up with the high definition negatives to determine where the special effects, which appear on the editing master, should be indicated on the high definition negs - so they may be added during processing of the final film.

The advantages of the Du Mont system for television and the motion picture industry were summarized by James L. Caddigan, director of programming and production for the Du Mont Television Network.

#### Quality Standards Defined

The system, he said, delivers live television pictures of quality identical with that of current Iv standards and simultaneously provides a movie film of quality to that of standard motion picture film. The system allows a half-hour film to he shot in exactly that time in contrast to current methods in which a halfhour film takes several days to several weeks to shoot. The completed film can be made ready in a matter of hours instead of days. Caddigan pointed out.

Those attending the initial demonstration in New York saw two movies. One in color and b w. demonstrated the quality the system is capable of producing. The other explained the system's operation.

Plans are under way to explore possibilities of selling or leasing the "Electronicam" system to producers, agencies or ty stations but no decisions have been made and no prices have been established.

#### Wisconsin's A-V Institute

◆ "Better understanding of audiovisual techniques in the classroom and community" is the theme of the 12th annual Audio-Visual Education Institute which begins a threeday program on the University of Wisconsin campus at Madison on July 19.

More than 300 teachers, school administrators, audio-visual directors and members of the Wisconsin Department of Audio-Visual Instruction, an adjunct of the Wisconsin Education Association, will attend the meeting. The institute is sponsored by the UW Extension Division's Bureau of Audio-Visual Instruction in cooperation with WDAVI.

Seerley Reid, chief of visual education in the U.S. Office of Education, will address the conference on July 20, at 1 p.m. On July 21 the institute members will hear a talk on community use of educational films by Maurice B. Mitchell, president of Encyclopaedia Britiannica Films. Inc., Wilmette, Ill.

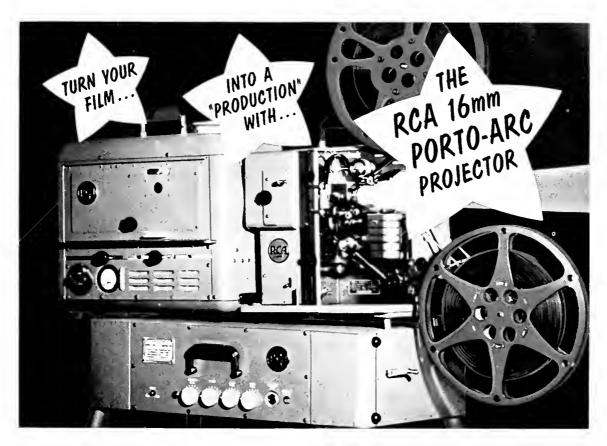
\*

#### 3,000 U.S. Government Films Described in UWF Catalog

◆ Some 3.000 motion pictures and slidefilms produced under the auspices of the departments and agencies of the United States government are listed and described in the 1955 U.S. Government Catalog published by United World Films. Inc., New York. The 16mm movies and 35mm slidefilms are available for purchase from United World Films.

This is the 15th consecutive year that UWF and its predecessor company has been awarded the contract for the sales distribution of U.S. government visual materials. The films are designed for use in schools and industry. Further information may be obtained by writing to Edward C. Riley, Manager, Government Films Dept., United World Films, 1445 Park Ave., New York 29. New York.





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RCA's two professional arc projectors—10 and 30 amps.—are truly portable machines that enable you to put on an impressive, "big time" show, indoors or out, with 16mm film. On screens up to 20 ft. wide your pictures will have exceptional brilliance. The 25-watt amplifier is especially designed for 16mm reproduction of speech and music at high level. RCA's dependable mechanism and "thread-easy" film path enable any operator to quickly put on your show before large audiences

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NAME				



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- "PROMOTING COOPERATION"

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## Rocket Pictures

SANTA MONICA BLVD.
HOL. OD 38, CALIFORNIA

### National Audio-Visual Convention

Announce Chairmen of Major Sections for 1955 Program

★ Chairmen of the six major sections in the 1955 National Audio-Visual Association convention program have been announced by Alan B. Twyman of Twyman Films. Dayton, Ohio, head of the association's convention committee. The chairmen and their sections are:

W. B. I tz. sales manager. Coast Visual Education Company, Hollywood - Selling to Schools; P. Ray Swank, president, Swank Motion Pictures, St. Lonis, Mo.—Entertainment Films: E. F. Burke, Burke's Motion Picture Service, South Bend. Ind. -Business Management: P. 11. Jaffarian, manager, Audio-Visual Center, Seattle, Wash, - Your Religious Market; Ainslie R. Davis. president, Davis Audio-Visual Company. Denver. Colo. - Advertising & Sales Promotion; Robert P. Abrams, vice-president, general mgr., Williams, Brown & Earle. Inc., Philadelphia, Penn. — Selling & Serving Industry.

#### A Visualized Canvention

Held at the Hotel Sherman. Chicago, July 22:27, this year's NAVA convention will feature a "visualized" program, Separate panels and small-group sessions are not being scheduled. During each of the one-hour programs a group of five or six topics will be presented by authorities. These presentations, about 10 minutes in length, will be visualized by overhead transparencies, slides, and other visual media. Members will be seated at desks and special notebooks will be provided.

"In this year's NAVA program we are trying to practice what we preach by making extensive use of audio-visual materials." Twyman said, "We are trying to present the constructive and down-to-earth business information which NAVA members need in order to furnish continually better service to their clients and A-A users," he added.

#### Name Scholarship Winners

Names of 16 NAVA members who won scholarships to the 1955 National Institute for Audio-Visual Selling at Indiana University have been announced by Dr. K. C. Rugg of the university's audio-visual center. The winners included:

Jack Freeman, Florida Audio-Visual Service, Tampa, who was highest scorer with 18 correct answers: Peter Allinger, Viewsound Supplies, Vancouver, B.C.: Gordon Gore, Jr., and L. H. Sanborn, Mc-Chrry Foto Company, Sacramento. Cal.; Harold Guzofsky, Colorado Visual Vids Supply Co., Denver; M. N. Hillyer, Hoover Brothers, Inc., Temple, Texas; Van Hinkle, Audio-Visual Supply Company, Portland, Ore.; E. H. Johnson, Snap Shop, Inc., Knoxville, Tenn.

Miss Bobbie Kendall, Wilfong & Kendall School Supply, Hickory, N.C.: Lloyd A. Hutchins, Herschel Smith Company, Jackson, Miss.: Martin Mendro, Midwest Visual Equipment Company, Chicago: Herbert Smolinsky, Photo Service, Inc., Des Plaines, Ill.: Charles Stamps, Ty Sidener Company, Oakland, Cal.: Edward Taylor, Taylor Films, Huron, S.D.: Albert Thomson, Jr., Calhoun Company, Atlanta, Ga.: and Eben Webber, Headlight Film Service, South Portland, Maine,

#### 16mm Equipment, Film Stock Shows Export Rise in 1954

• A total of 7.616 sixteen millimeter sound projectors, valued at \$2.467.623, were exported from the United States during 1954, according to tallies announced by the Business and Defense Service Administration, U.S. Department of Commerce.

Sixteen millimeter film and equipment export totals figured substantially in the over-all export inventory of nontheatrical and theatrical products which amounted to \$39,082,772, a gain of about 33 percent over 1953.

Export of 1.796 16mm silent projectors, valued at \$177.462, was reported. There were 4.793 16mm cameras, valued at \$597.249, sent abroad.

Of 16mm motion picture positive rawstock film exported in 1954 there was 76.674.504 linear fect, valued at \$0.75.806, Of 16mm raw negative film exported there was 73.167.266 linear fect, valued at \$1.352.552. Of exported 16mm exposed or developed motion picture feature films there was a total for negative features of 2.877.588 linear fect, valued at \$143.600 and a total for positive features of 31.530.761 linear fect, valued at \$942.762.

Exports of all types of motion picture equipment, including cameras, projection equipment, sound and studio equipment, during 1954 were valued at \$11,470,800, about 23 percent higher than 1953.

BUYERS READ BUSINESS SCREEN



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No, indeed, it's not like horseshoes, because in sales work close ones don't count.

Only CLOSED ones ring up sales, and commissions, and over-rides, and promotions.

Closing a sale isn't a hit and miss proposition. It requires definite techniques.

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Show them how to close with:

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part of the outstandingly successful sound slide program ...

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#### PROJECTOR IS

Many projectors LOOK somewhat alike, in appearance and price—but Viewles has something extra! Rigidly controlled standards of QUALITY carried through every step of manufacturing assure projectors that are trouble free and adelight in operation. VIEWLEX QUALITY CONTROL is a precious property—it is the real reason why Viewlex guarantees every Viewlex projector for a lifetime!





#### VIEWLEX VIEWTALK

Plays standard and longplaying records, up to 16" — two permanent needles on twist arm. 331/3, 45, or 78 r.p.m. Model WR— 4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHD— 6" x 9" detachable speaker for 500-watt projector.



#### VIEWTAPE

Hi-Fi sound and picture. Easy to record. Easy to edit. Fast wind and rewind. I full hour on every 5" reel. Perfect for schools, churches and industry. Accommodates any Viewlex Projector.



and horizontal pictures, 2 x 2 and Bantam slides, any type mount. Change from filmstrip to slides in seconds. V2C—150-watt, V-22C—300-watt motor fan cooled. V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.



#### V-45 -- V-445

For single-frame filmstrip. The ideal budget-priced filmstrip projector. Clear, sharp projection; brilliant illumination; simple to operate. Cannot tear film. Model V-45 150-wet convection cooled. Model V-445 300-wett motor fan cooled. 2", 3", 5" and 7" focallength lenses available.



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#### VIEWMATIC

Remotely controlled and automatic magazine fed slide projection of 2 x 2 slides. Holds 30 slides, changed by remote control push-button or automatic timer. Runs forward or backward at any speed. For teachers, lecturers, sales and advertising promotions.



#### STRIP-O-MATIC

Remote control 35mm filmstrip advance mechanism. Hand-held push-button. Allows complete freedom of movement. Speaker can stand wherever he wishes, or even sit with the audience. For use with all Viewlex filmstrip projectors (illustrated here with V-25C).

Write Dept. B-5 for literature and the name of your nearest franchised Viewlex Dealer.

"Change-O-Matic" Automatic slide changer accommodates paper, glass, metal, or tape slides intermixed.

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Direct sales are easier . . . promotion more potent . . . training work simpler . . . operating costs dramatically lower with the Busch CINE-SALESMAN 16mm continuous movie projector on your staff. Hundreds of CINESALESMAN projectors are now selling for scores of national concerns everywhere. Look for the CINESALESMAN, it's sure to catch your eye and ear at conventions, sales presentations, displays, point of safe locations, trade shows . . . in fact, anywhere and everywhere that sound and motion are combined for more effective, potent sales impact. Color or black and white, sound or silent, any 16mm film works always in the CINESALESMAN . . . and the Busch CINESALESMAN always works for you!

**EQUIPMENT COMPANY BUSCH FILM &** 

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## ightharpoonup Two New Sales Training Sound Slidefilms





- Personal Habits
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- Planning Time
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These 10-minute sound slidefilms contain the ideas of over 20 leading sales managers familiar with today's selling problems. Films, complete with meeting guides for stimulating group discussion, \$40 each. Both for \$75.

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CHICAGO DETROIT

LANSING



JOHN P. BUCHAN

#### Buchan, Preston, Latter Named Bell & Howell Co. Officers

♦ Election of three officers to new positions at the Bell & Howell Company was announced in June by Charles H. Percy, president.

John P. Buchan, controller, has been elected treasurer. Charles K. Preston. Jr., formerly assistant secretary, was elected secretary of the company. John N. Latter was promoted from assistant controller to controller.

Scott Harrod, former secretarytreasurer, resigned to become vicepresident of finance of Ditto Incorporated, Chicago.

Buchan came to Bell & Howell as a supervisor in the budget department in 1946. He was made assist-



JOHN N. LATTER

ant to the controller in 1948 and elected controller this year.

Preston joined the public relations department of B & H in 1949. He was appointed director of public relations and administrative assistant to the president in 1950 and became assistant secretary last year. As corporate secretary, he will con-



CHARLES K. PRESTON, JR.

tinue to be responsible for the company's public relations program and legal activities.

Latter started in the budget department in 1943. He was appointed budget supervisor in 1950, assistant to the controller in 1952 and was elected assistant controller in 1955.

#### Coronet Names Ad Manager

◆ John Clark Kimball has been announced as head of the advertising and promotion department of Coronet Films, Chicago.

Kimball comes to Coronet with a broad background of journalism and advertising experience. He served two years with the United States Foreign Service in Indonesia.

Lee Foley to Kling Studios

◆ Lee Foley, former theatrical director, actor and producer, has joined Kling Film Productions as visual coordinator. Foley is best known as a little theatre director. He has directed theatre groups in the Chicago area. Los Angeles, San Francisco and Seattle.

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The Wide-Screen Panoramic Filmstrip Show with **Optional Stereophonic Sound!** 

YOU CAN RENT OR BUY!





. . beyond belief! \*Patent Applied For

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## The ALL NEW "AURICON PRO-600"

for 16mm Optical Sound-On-Film





**Professional** 

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**Built-in Features** 

"Auricon Pro-600" with Single-Lens "C" Mount, Tele-Finder Objective, View Finder, Magazine



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S.O.S. will accept your old camera as a trade-in for the "ALL NEW Auricon Pro-600". Time Payments, Too!

- ★ Self-blimped for completely quiet studio operation. The si-lent film flow of The "Auricon is proof of precision design. Your sound-recording microphone never picks up "Pro-600" Camera noise!
- ★ 600 ft. film Magazines with Auricon-Electromatic Take-up, for 16 minutes of continuous "Talking-Picture" filming.
- \* Synchronous Motor Drive for "Single-System" or "Double-System" Recording.
- ★ Available at added cost is "Single-System" equipment for Optical Sound-Track-On-Film,
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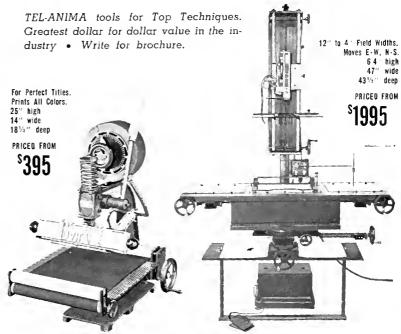
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A professional Animation Stand with accuracy guaranteed by Acme Peg Bar registration. Includes all basic movements - does everything the animator needs. Engineered to meet the most limited budget.

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The first sensibly priced Hot Press Title Machine for high quality, fast lettering. Prints dry from colored foil for instant use. Acme pegs give perfect registration on paper or acetate cells.

For MOTION PICTURE PRODUCERS, ANIMATORS, TV STATIONS, SPECIAL EFFECTS LABORATORIES, ADVERTISING AGENCIES, etc.



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Distribution of sponsored public relations films via television, theatres, and 16mm audiences is the job that is being done by Modern for hundreds of leading business concerns and trade associations. Just as you call an the services of a qualified producer for the production of your film, you should also call on the services of a qualified distributor to make certain that your motion picture reaches the screen in front of the people who are important to you.

If you have a film program ar are planning one, you owe it to yourself to find out what Modern can do to help you. Call us ar write any of the offices listed below.

**NEW YORK** JUdson 6-3830 45 Rockefeller Plaza, New York 20, N.Y.

CHICAGO DElaware 7-3252 140 E. Ontaria Street, Chicago 11, 111.

DETROIT TEmple 2-4211 956 Maccabees Building, Detroit 2, Mich.

LOS ANGELES MAdisan 9-2121 612 S. Flower Street, Los Angeles 17, Cal.



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ATLANTA CHARLOTTE St. Louis Bostos CHICAGO INDIANAPOLIS MILWAUKEE Омана SAN FRANCISCO BUFFALO CINCINNATI DETROIT KANSAS CITY SEATTLE MINNEAPOLIS PHILADELPHIA CEDAR RAPIDS CLEVILAND HARRISBURG LOS ANGELES NEW ORLEANS PITTSBURGH WASHINGTON, D. C. THE PENCETIME USES of atomic energy are being demonstrated visually in 75 countries throughout the world through the medium of 16mm sound motion pictures. This basic segment of U.S. foreign policy in regard to the atom is being facilitated through the use of two groups of six films each on various phases of atomic science and power.

The films are being distributed abroad through the United States Information Agency and one of them, Atomic Power for Peace, a film on President Eisenhower's proposal for international cooperation in developing atomic power for peaceful purposes, has been translated into 38 languages.

#### Films Produced and Acquired

One of the groups of six films incudes those that have been made specifically for use in the overseas program by American producers under contract to the U.S. Information Agency.

The other group of six titles includes pictures which have been produced and are owned by private companies. For this group, the Agency has contracted for rights to translate the films into languages and to use them in the overseas information program. Three of the pictures in this latter group. Atom and Agriculture. Atom and the Doctor and Atom and Industry were produced by Encyclopaedia Britannica Films. The prize-winning General Electric-sponsored film A Is for Atom (produced by John Sutherland Productions) is another of this privately-owned group.

Two other pictures *Atom and Biological Science*, produced by Handel Film Corporation and a foreign-made picture *Atomic Medicine in Brazil*, produced by Cine Films Ltda of Brazil round out this part of the program.

#### "Atams far Peace" Series

The films created for the USIA include a three-part series "Atoms for Peace" with the following titles: Introducing the Atom: Medicine: and Agriculture. Industry and Power, Each of these are 20-minute pictures.

Atoms for the Benefit of Mankind, which pictures the U.S. atomic energy exhibit at the Sao Paulo (Brazil) World's Fair of 1951, stresses the potential of atomic energy in terms of Latin American health and economies.

Worldwide exhibition of these useful pictures on the most important subject in modern world history is already proceeding on a large scale basis; some of the films.

### RIGHT off the REEL

The U.S. "Atoms for Peace" Program Utilizes the Film; Notes and Comment for a Feoture on Film Distribution

such as the one on the l'resident's proposal for international cooperation, have been shown through theatres in many countries as well as through schools, colleges, civic and religious agencies and organizations.

We salute the U.S. Information Agency and all who are taking part in this very significant educational effort. It is also a commendable reflection on the potential of the audiovisual medium for overseas informational use.

#### The Story of Film Distribution Rates High Editorial Priority

\* Because sponsored film production is so vitally concerned with the end-use of all that is created. the Editors of Business Screen constantly resexamine progress in distribution methods and facilities, both in the U.S. and abroad. A strong indication of the new potential for business films in the Western European "productivity" countries was given in two recent past issues; we turn again to the enormous audience potential of the U.S. scene in an important new series scheduled to begin in the next issue.

It is very clear that film distrilution begins right at home for most sponsors. The best uses of films for employee and shareholder showings (for example the Crane film on the following pages) are of immediate value. The successes and

#### General Electric Films Coffin Award Ceremony

★ A highlight of the recent Edison Electric Institute, held in Los Angeles, figures as the topic of a new 12-minute sound and color promotional film to be released by the General Electric Company through all its regular outlets.

The prestige picture is a newsreel of the presentation of the annual Charles A. Coffin Award to W. W. Lynch, president of the Texas Power and Light Company, whose organization was named winner of the honor in recognition of its development of the use of lignite as a com-

petitive fuel for power production.

Appearing in the film with Lynch are Harold A. Quinton, president of the Southern California Edison Company and the Edison Electric Institute and Philip D. Reed, chairman of the board of General Electric.

In the ceremonies filmed by Raphael G. Wolff Studios, Inc., Lynch received a gold medal award, a certificate and a check for the Texas company's employees benefit association. The award honors General Electric's first president.

Belaw: Philip D. Reed, chairman of the baard of General Electric, presents his campany's annual Caffin Award (the electric industry's highest hanar) to W. W. Lynch (in dark suit) president of the Texas Power & Light Ca., during enactment of afficial ceremanies at the Raphael G. Walff Studias, Inc. in Hallywaad.





This manth's caver hanars the Crane Campany's centential pragram and recent film (see next page). The Santa Fe film pragram is another featured piece of the current month (see pages 40-41).

failures noted in this primary phase are being analyzed.

From direct reports of many active film sponsors, the Editors are also re-checking the past year's performances and audience totals reached. Over 100 large and small companies are being analyzed in this experience check of film activity. Countless other special reports of unique distribution methods; new kinds of audiences and key promotional ideas are to be included. Costs per-person-reached are, as ever, a most significant factor.

#### Both Voice and Music Can Be Created by Electronic Science

\* Rumors about RCA's "music synthesizer" should be of special interest to Mr. Petrillo, boss of musicians' union and to the officers of the Screen Actors Guild.

Can the ty commercial of the future be "manufactured" by electronics? RCA's musical synthesizet can produce remarkably life-like instrumental or vocal music. It can also make brand new sounds going far beyond the limits of musical instruments in use today. The experimental model demonstrated by RCA cost only \$25,000 to build.

That's about the cost of royalties for repeat performances of a quartet doing singing commercials at present SAG rates. Who's gonna stop progress at these prices?

#### Of Schools and Visual Education

★ The tremendous surge in new school construction is not without problems for the advocates of classroom programs for audio-visual utilization. Those wide expanses of glass are the main problem: it can be met by data on available room darkening methods.



#### Business Screen Gaes to a Crane Centennial Film Premiere

the multitude of operations and products made by Crane.

#### Unites a Nationwide Family

The Crane Company of today includes the plants in Chicago, the Chattanooga Division, Cramet, Trenton Potteries, Hydro-Aire (which makes special equipment for aircraft), and dealer branches here and abroad. As Foirt NE once said: "You can't run a railroad or build a dam, operate a paper mill or lay a sewer, dig an oil well or heat a hospital, or launch a battleship, or even take a shower without using one or more of the 30,000 products that are made by the Crane Co.

Bringing the myriad of workers and dealers and their families together is one mission of The Second

## Crane Celebrates Centennial

Nationwide Emplayee and Dealer Families See History in "The Second Hundred Years"

N This Juna Fourth, 1955, the Crane Company and its 20,000 employees mark the company's turning point in history... the end of a first century of progress and the beginning of a second hundred years. It is these momentuous days of an historic era in passing and prospects of the fascinating years ahead that make the Crane Centennial program an unusual and dramatic event.

The history of Crane is coincidental to the development of the modern American industrial system . . . an internationally known producer of kitchen and hathroom fixtures, the Crane Company of today has far-flung interests in the heating field, in atomic energy power development, titanium production and jet plane equipment. The Crane story is appropriately summed up in the title of a new Centennial book titled "Everything and the Kitchen Sink."

#### New Film far the Centennial

The Crane Centennial program, several years in the planning stages, includes a 27-minute color motion picture *The Second Hundred Years*. The new picture, produced by Wilds



Dad showed "the warks" to his san at the Crane Centennial party . . .

ing Picture Productions, Inc., plays a significant role in the nationwide observance of the company's 100th birthday. Showings to employee groups, which began in June, brought the full meaning of the historic background, in which Richard Teller Crane founded his little business back in 1655, to these workers and their families.

The vision of tomorrow and the uphill struggle of those early decades are merged in the skein of the Centennial picture. Through the eyes of a jet pilot who steps back "into history" the audience meets young R. T. Crane, the foundryman of 1855. The first product made in that crude plant was a lightning rod tip . . . as the nation grew so did



Refreshment tables were well patronized during the premieres.

Hundred Years, Its task is backgrounded by the long months of careful preparation and research which preceded the actual production of the film. Script writer Jim Prindle wrote this story from field experience..., it was cast and produced with atmost skill by the people of Wilding.

#### Prafessionals Play Key Roles

Portraying founder R. T. Crane was the difficult role assigned to actor Glenn Langan. He fit the speci-



Crane employees and members of their families enjoyed a look at the plant, interesting exhibits and the film premiere of the Centennial gatherings...







ications down to eve coloring, tone of voice and physical resemblance. Another Hollywood actor, John Goddard, plays the young jet pilot.

Location scenes were shot in color at Crane plants noted and, in the Chicago studios of Wilding, the first Crane plant, an 1855 living room and bedroom and the office of Mr. Crane as it was in 1871 were reproin 1954. These were Choosing the Right Valve, The Packless Diaphragm Valve, and Corrosion-Resistant Alloy Valves,

Crane Company film distribution is expedited by the services of Modern Talking Picture Service. Inc. Modern exchanges throughout the country will also handle public and television release of *The Second* 



Actor Glenn Langan, playing the lead rale of faunder R. T. Crane, looks very much the faundryman of 1855 as he holds a lightning rod pattern.

duced in accurate detail. Plans and equipment for the first Crane plant of 1855 were available from a 75th anniversary replica and greatly simplified that difficult reproduction.

#### Eighth Film in Library

The Second Hundred Years is actually the eighth picture in the Crane Company's growing film library. Flow. an industrial picture produced back in 1939, was joined by The Making of American Homes, a plumbing and heating film, in 1940. Both have been discontinued.

Piping Pointers and Life Lines of Industry, both industrial themes, emerged in the early 40's and The Next Step, another plumbing and heating film, joined the library in 1948. In 1952, The Very Idea was produced for plumbing and heating clients and three more pictures serving industrial needs were produced

Hundred Years shortly when company showings are expected to be completed.

#### Birthday Parties for Families

The first employee showings of the Centennial program were held in specially-decorated facilities of the company's new Administration Building just being completed in the Works area on Chicago's Southwest side and in the Eighth Street Theatre, convenient to the Michigan Avenue office building the company now occupies.

The plant premieres were gala, light-hearted affairs and were extremely well-attended in the evening hours by workers and practically all available members of their families, down to little tots. A look at Pop's

place of work, refreshments and a good movie were the attractions which "filled the hall" at all showings. Well-designed exhibits and gay bunting made an attractive setting out of the huge area.

By the time these showings have been completed, more than a hundred thousand persons will have seen the picture. Other millions will view the Centennial story on television and via thousands of 10mm showings through clubs, churches, schools and organizations of all types throughout the U.S.

#### Baak and Film Camplementary

The Crane Centennial book "Exerything and the Kitchen Sink" and the Centennial motion picture complement each other. The picture is almost entirely about the Crane Company, including its history, its products and its production techniques, all used to illustrate the theme of industrial progress as related to better living. The book has the same elements in opposite emphasis the history, the products, the production techniques of all of industry with incidental reference to Crane Co.



By 1871, R. T. Crane was the accupant of this handsame affice . . .

An earlier article in FORTUNE sums up this American enterprise for John O. Public's benefit:

#### Praducts Are Fundamental

"You may not even be aware of your dependence on those products (Crane valves and fittings) for the products that Crane makes are so fundamental to this era of mechanics that you are more than likely to

The youngsters and ald-timers alike enjoyed the holiday atmosphere of the Chicaga Warks' premiere of "The Second Hundred Years."



A jet pilat of taday (left above) steps back into history for a scene in the new Crane Centennial picture.

take them for granted. Their function is to discipline the flow of gas and oil and water, air and steam, the volatile spirits that drive and heat and bathe a power-haunted world. Specifically, Crane manufactures the valves that turn those elements on and off; fittings for the pipes that convey them and for the pumps that draw water up out of the earth. Thus Crane Co. stands at the very heart of industrial civilization—its products rank next to raw and semi-finished materials as the primary basis of all industry."

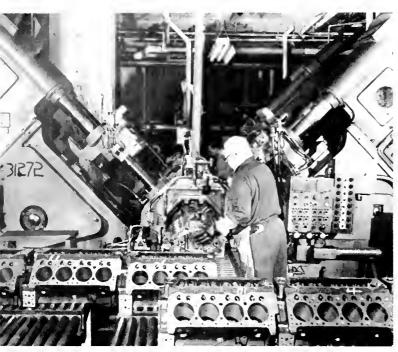
#### Active in Raw Materials

As a matter of recent fact, Crane is part of today's raw materials pattern as it prepares to triple titanium production by 1956, largely because of a new \$25 million plant recently opened.

The Second Hundred Years hold bright promise for the men and women of Crane and for viewers of this fascinating cavalcade of an American enterprise, of the men who founded and made it grow and those who carry on their dreams and aspirations into a second century of progress unlimited.







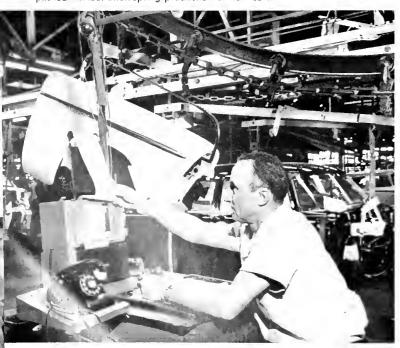
Tremendaus modern toals along the production line help to moke the cor of your chaice available at today's assembly-line prices.

## "Wishes on Wheels"

The Worm, Humon Story of a Chrysler Production Line ond of the People Who Build the Cor of Your Dreoms



Etching the portraits in color of typical workers and their jobs was accomplished without interrupting production of new cars.



The Penna's Attravertox for general automotive news and technical "car tests" in magazines and newspapers seems to have inspired manufacturers to provide film audiences with more pictures about their fascinating product the automobile, itself. Not a few recent Detroit-sponsored films have shown the same enthusiasm for the car that was formerly directed only to Indians, fishermen, cowboys, the Gobi Desert or the hallowed concepts of big business.

Typical of this vastly-interesting picture story concept is Chrysler Corporation's new Bishes on B heels, a 27-minute color film which goes for an interesting visit to one of the company's assembly lines. Plymouth, in this case,

#### Good Touches of Human

Though fully concerned with actual factory production. ## ishes on ## heels is far from the old-fashioned idea of a "nuts-and-bolts" motion.



The lady wants colar to match her wardrobe styles . . .

picture. A human interest film, with many touches of humor, it shows how the car of your dreams is custom-built at assembly line prices today; how each car "has someone's name on it" from the time it goes into production.

"Our job," say the people at this plant, "is building individual people's wishes on wheels"—the wishes being expressed in style, color, accessories and features. Difference between modern line and old type mass production is pointed up by a single fact: The chance of any two absolutely identical cars coming off this line in succession is one in six million!

#### Produced by Carovel Films

Produced by Caravel Films, Wishes on Wheels gives an organized view of modern automobile construction—a huge and complicated operation. It follows "order #642" through a maze of feeder lines and down the main assembly line. The Telantograph system flashes essential information to every point of the line, acting as brain and nerves for this remarkable organization.

Here is the great machinery of automobile manufacture, including many of the devices known collectively as "automation," Here are the colorful new cars, like so many Easter eggs, rolling out at a rapid rate. And here, in a most humanized industrial film, are the men and women of the assembly line speaking up about their jobs.

#### No Letup in Production

This picture had to be shot in the plant without even stopping the assembly line, or slowing up the work. To light the enormous plant properly for color shooting, vast areas were blacked out with tarpaulius, while great batteries of



But this gentleman prefers black for his new car.

lights were set up without interfering with workers.

The script was four months in preparation to insure absolute technical accuracy, and shooting in the plant alone required eight weeks. Live sound was used to catch remarks made by workers on the line. Five narrators are heard—all Chrysler employees, and four of them production line workers,

A 131 g-minute version of this film was produced simultaneously. Both the 131 g and 27-minute versions are available on free loan to clubs, churches, employee audiences and other groups from the distributor. Modern Talking Picture Service, Inc.

#### A Mid-Summer Review of the Outstanding Films

• The next issue of BUSINESS SCRITX will include a concensus review of the year's outstanding films as selected by award juries and film reviewers throughout the nation. Complete source data

and other pertinent data will be included with useful mid-summer feature. Part Two of the Sound Slidefilm Review is another editorial event in this August-September number just ahead.

#### More Phones for the Better Life

The Bell System Presents a Colorful "Family Affair"

THE BELL SYSTEM telephone companies are just finding themselves in a position they have sought for the past ten years. The supply of new telephone instruments has caught up with demand. The companies are engaged in a promotional campaign to let subscribers, who have learned to "get along" with just one phone, know that life can be much easier with more telephones in convenient locations in the house.

Part of the companies' public introduction of the "new" idea of multiple home phones as a common thing is a new film. Family Affair. 25 min.. color. produced by Henry Strauss & Co. It shows how when there's but one "centrally located" telephone in each of three related households the problems that result are full of conflicts, confusion and near tragedy.

But there's a happy ending.

Happiness does ensue when each of the three households gets enough telephones—in the right spots—for each person.

Because this is a color film, the new telephones also show up as accents to decor as well as necessities for today's functional living. Pictured in the homes—when happiness finally reigns—are color telephones, two-tone telephones, wall telephones and spring cords.

Family Affair is intended, first, to be shown to the Bell System Companies' employees. The picture can not be categorized as advertising or sales training, but is a public infor-

mational venture. Parent company. American Telephone & Telegraph Co., feels that in almost every instance of a new idea in public relations or a new sort of sales campaign—from selling service, installation of new equipment, or an increase in rates from state regulative hodies, the first public to be influenced is the mass of 600,000 citizens who work for A.T.&T. and the associated companies.

Letting telephone people know first about a new company idea is not planned as a method of arousing them to go out and buttonhole customers with the latest telephone sales scheme. The companies just think that the 600,000 should be the very first to know what the telephone industry is planning so they can have the "right answer" to any social queries or the company policy, fully explained, when on the job.

A "side value" for the telephone companies in this film is to show all telephone people what the manufacturing end of the business is accomplishing, and to give them an even more sense of pride in the public service they are performing.

Following introductory showings to telephone people, the film will be widely distributed to public audiences—from the strawberry social circuit to theatres and television.

An interesting sidelight on the filming of Family Affair is that the chief photographer in Henry Strauss & Co.'s production crew was Boris Kaufman, who won the Academy Award this year for cinematography.

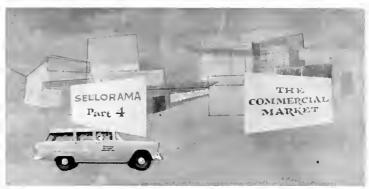
SELECTION OF SCENES FROM "FAMILY AFFAIR"











"Anigraph" scene from Armstrong Cork Campony's film on selling ideas.

#### Visual Stimuli for Retail Selling

Armstrong Bureau of Merchandising Shows "Sellarama"

A SALES STIMULATION PROGRAM. almost entirely on film and designed for wholesale distributors to provide retail resilient flooring outlets with practical selling ideas and techniques has been completed by the Armstrong Cork Company Bureau of Merchandising and will be released to wholesale distributors of the company in the near future.

Called Sellorama, the presentation consists of a complete two-hour film meeting package and includes a step-by-step meeting guide, meeting room signs, and meeting handout literature. The package is being released to wholesale distributors of the company's line of resilient floor and wall covering materials to enable them to stage meetings with retailers.

Designed as an effective follow-up for the Armstrong Merchandising Motorcade which demonstrated modern selling techniques to nearly 22,000 flooring retailers and their salesmen on a nation-wide tour in 1954, the Sellorama program is the result of a year's research, interviews with dealers, editors, builders, realtors and consumers, Over 30,000 miles were traveled by Armstrong personnel to obtain material for the presentation.

The various parts of the Sellorama presentation include, first, a "background" opening film, which analyzes the present and future markets for the resilient flooring business and the expanded opportunity that it now offers to the flooring dealer. This is shown by interviews with editors of leading home magazines, new home owners, builders, etc.

The second segment of the program is a very clever animated cartoon. The Renter, written and scored in Dragnet style, which sets a pattern of sales operations to reach the most clusive of customers for linoleum, asphalt, vinyl, rubber

and cork flooring- the apartment renters.

Other parts of the presentation deal with ways and means of successful merchandising to builders and to the commercial market. Ways to trade-up customers, how to sell the do-it-yourself purchaser, and the future opportunities in the flooring business are shown by on-the-spot interviews with leading dealers all over the country.

The Armstrong 1955 sales promotion program is a most remarkable example of business use of film for direct communication. The pictures which compose the presentation are without frills, yet they encompass cartoon and technical animation, graphs, location and studio photography, voice-over and live sound. During the course of production, over 15 miles of color film were exposed to obtain the sequences which make up the finished product.

Considerable use was made of the new Anigraph system of limited animation. This is a novel and very economical method of effecting partial animation.

Each film in the presentation is complete in itself and can be used separately. Wholesalers will be able to use individual parts of the program for several years in special promotion activities.

Sellorama was produced by the Special Projects Division of Armstrong's advertising department with production supervision and direction by MM Film Services, 723 Seventh Ave., New York, This organization is entirely devoted to working with business concerns. such as Armstrong, that maintain their own production and photographic staffs. MM Film Services' function is to aid in coordinating the production staff's activities, and to supply additional technical services when needed in order to achieve a professional result.



Scene of modern car handling equipment as shown in "Wheat."

## Film Program Keeps Pace With Expanding Lines of the Sante Fe

SPREADING LIKE a steel delta from Lake Michigan to the bays of San Francisco. Los Angeles. San Diego and the Gulf of Mexico, the Santa Fe Railway, one of America's most progressive, speeds forward on two kinds of tracks; one track is made of ties and rails, the other is made of acetate printed for sight and sound.

Santa Fe's motion picture soundtrack races ahead of the hard roadbed carrying promotional and mechanical preparation, acting as a good will and good practice grand trunk to the metallic line. The apparent result of this steel and soundtrack system is that the historic Santa Fe now is the longest and also one of the more prosperous roads in the I nited States.

Santa Fe's 13,073-mile track is getting longer. As the system's rail gang's recently placed 49 miles of track linking Dallas, Texas with the Chicago-Galveston main line, a record spur in the last two decades. Santa Fe's motion picture bureau had helped familiarize the workers with their jobs, safeguard their tasks and helped insure their future.

Begun as an arm of the public relations department in 1916, the cinema section is in its 10th year and since 1951 its multiple-duty potential has developed into a distinctive audio-visual center of promotion and training aids known as the Chicago Film Bureau. At this communications terminus originate motion pictures which unwind across the nation to advertise the road, converting people into travelers and shippers. From this bureau are first dispatched films which ease the educational courses in Santa Fe's departments of safety, passenger traffic and freight traffic.

#### 21 Films Are Now Avoilable

Its present schedule numbering 21 films—now available—the burean functions, distribution-wise, through seven sub-bureaus located in Santa Fe offices in Texas, Kansas, Oklahoma and California, Inspection of the four latest films, released in 1955, discloses the types of productive jobs these feature and training subjects do as they streak out from the bureau's regional roundhouses.

Ordinarily, a railroad's top earner is its freight service and Santa Fe follows the rule—although the system's president. Fred Gurley, is determined to make passenger traffic pay its way. But in the relentlessly competitive field of transportation. Santa Fe does not depend on the freight rule to stand by itself: two of the road's new promotional films are designed to reassure regular freight customers and signal more shippers to the loading platform.

#### Moving the Kern Potato Crop

In March of this year, the Santa Fe sound-track ran straight to its target when the Kern County Potato Growers' Association convened for the 11th time at Bakersfield, Cal. A reception-dinner during the convention was the premiere stage for a refrigerator car documentary titled Fresh for Health, Listening to the applause and official compliments of nearly 600 conventioneers, the railroad's representatives knew they had hit the potato-eye, Fresh for Health had delivered a pointed reminder to business men immediately interested in methods of transporting perishable products.

The vividly pertinent film smoothed a path for Santa Fe spokesmen who played a leading part in the convention. The meeting drew 1,350 persons and Secretary of Agriculture Ezra Taft Benson appeared as keynoter. At the dinner, Gerald Duffy, traffic vice president of Santa Fe in Chicago, welcomed the guests and introduced the picture. A panel dealing with the film's subject was presided over by J. J. Mahoney, Santa Fe superintendant of transportation.

Fresh for Health could hardly miss connecting with its debut audience. The 25-minute color dissertation mirrors through the potato growers home field and is peopled with Santa Fe faces familiar to many of the growers. Profitable and perishable, the potatoes which move from Kern County each spring, traveling in some 1,000 railcars, were a perfect, gratifying example of the produce-in-transit theme.

#### Modern Methods to Speed Corgo

Switching off to other produceminded audiences, Fresh for Health is seen as a general exposition of transport techniques which preserve a rich variety of sensitive cargo. The film shows ripe shipment resulting from close cooperation between the grower and the railroad. Together, grower and deliverer rate erop growth, study mutual problems. Railroad refrigeration specialists are viewed as the masterminds of methods which guarantee freshness by utilizing a network of ice plants at points of departure, by icing cars in 90 seconds, by incorporating mechanical temperature control cars which operate icelessly, maintaining virtually any required temperature.

These mechanisms and the fast trains operated by able workmen are examined as the Santa Fe film freights growers, buyers and a wider audience of food eaters through efforts which help to keep America "the best fed nation." The commercial enthusiasm the film should stimulate will help to fill Santa Fe's many refrigerator cars, contributors to this reputation.

#### Wheat: from Field to Food

A second promotional story planned to ship greater loads to Santa Fe boxcars is Wheat—It's Growth, Transportation & Marketing. The expert time-lapse facility of John Ott Productions, Inc., was enlisted to create this 28-minute life-journey of wheat from seed to flour—a journey botanical, geographical and financial. After the viewer sees the



Scene in Sonta Fe's "Wheat"

growth-cycle of wheat — telescoped from months into photographic minutes — he encounters the amazing harvest which piles up mountains of grain. These mountains must be moved and swiftly if the toil of planting, growing, harvesting, testing, grading and feverish selling is to pay off. Curving around the Kansas wheat country, the film illustrates how Santa Fe shifts the golden mountains to market — on time.

In February, Santa Fe released a film which runs a junction from in-

"Fresh for Heolth" tokes the big Kern County potato crop from the field . . .



Showing speedy icing equipment os the roilrood prepores to hondle the crop . . .



Loading those Kern potatos for a swift dash to



ternal to external use under the inclusive label "safety." Challenge for Tomorrow was premiered in Chicago before officials of the railroad and civic and business leaders. Produced by Harold Kite & Associates, the film already has won an award of merit from the National Committee on Films for Safety and is included in the list of films Santa Fe makes available for community distribution—which is to say: as a promotional tool. However, the Challenege... primarily was meant for the system's own workers.

Retracing the rail delta from its far-western reaches to its mid-western source, the film checks the line with a seasoned section-hand's knowing, visiting the shops and yards where workers bend for Santa Fe's future and their own, Rather than drilling safety discipline, this film tells the worker the story of the railroad's mechanical improvement, shows him his vital part in the road, that its progress and his hinges on the use he make of operational advantages. Santa Fe's development has increased.

Watching the new methods and machinery replace earlier practices, the worker can appreciate the value of: automatic signals, electronic safety devices, heavier rails, rails now laid in 1,400-foot continuously welded strips to eliminate joints (and noise), mechanized tie-gangs, scientific testing of materials, the end of old coupling equipment, the solid-riding, all Dieselized fleet. Accidents today, the film suggests, are not caused by mechanical hazards but from carelessness.

This dramatic, inside story of railroad safety not only prevails upon employees to think and live longer but bears a welcome message to shippers and travelers — hence its release for promotion.

#### "Pay Day" Deals With Freight

Two films produced for employee training "have only limited application for use in other than personnel training," according to the bureau. Pay Day is a 21-minute film dealing with the problem of freight loss and damage. It proves to employees that their pay days are dollar-related to the protection they give customer goods in transit. Play It Safe is a 12-minute demonstration for switchmen on the proper and safe methods of yard and switching operation. It underscores the switchman's responsibility for his fellow worker's safety.

Sixteen other films completing Santa Fe's current schedule of available films are long and short strips of high promotional color. Most of these titles compose a poetic sort of conductor's call: Along the Santa Fe Trail. Arizona Holiday. Grand Canyon, Land of Pueblos, Southern California Holiday, Texas—the Big State, Chicago. Further enticing the passenger along Santa Fe's sightseeing trail are studies of the picture-que life-modes and crafts of the southwest Indian tribes, particutarly the Navajos, from which spring a strong contingent of Santa Fe workers. Potential passengers also are attracted by a dramatized ride on the luxurious Super Chief. by a tale of transportation from oxcart to Diesel power, and a movie about a movie --- showing how Hollywood glorified the Santa Fe.

The most recent of these promotional films lays its interest track well into the traffic frontier. Assembling a Freight Train, produced by Bisbee & Downer, shows elementary school children the entire freight yard operation, the collec-



"Assembling a Freight Train"

tion of cars from shippers, assembly, and checking for delivery. In this a-v 10 minutes, the next generation will begin to acquire the vocabulary of transportation with "Santa Fe" a word among those to be remembered.

While the film bureau accelerated the growth of the railroad, the bureau itself has grown, William B, Cox, who had managed the film activities since 1947, recently was appointed special representative in Santa Fe's promotional department. In a newly created post, Frank E, Meitz, formerly the system's Los Angeles photographer, now manages the "film and photographic" bureau—a phrase designating the consolidation of the still and motion picture sections.

If reels were solid wheels, Santa Fe would seem to have enough to roll a new train. So far, the motion picture force has fathered over 50 16mm films. Stretching out from the seven regional bureaus, into civic and religious groups, schools, and industrial organizations, the newer of these films are bringing Santa Fe ideas to millions: adhering to the system's working blueprint, they are deep-etching the map for the Santa Fe's nationwide operational family.



"The Human Side" was produced in typical UP freight terminals.

#### 53,000 Railroaders to View Union Pacific's "The Human Side"

by William R. Moore

General Director of Public Relations, Union Pacific Railroad Campany

AT THE UNION PACIFIC we have traditionally turned to the motion picture to present various stories to our varied audiences.

Both public and employe safety have been effectively promoted through the extensive use of motion pictures, and it is testimony of this medium's impact that Union Pacific has consistently turned in one of the industry's top safety records.

Culling Sheep, Hog Sense, and Cattle Country are only a few of many films utilized by the U.P. agricultural development department in its educational program carried to farmers in the 11 western states served by the road.

#### Millions View Travel Films

A monthly audience of millions views Union Pacific's travel films, either at private showings or on their television sets. Because Union Pacific has long had a good list of travel films, it was able early to feed TV's tremendous appetite for material by offering stations over the country prints of these films specially cut and edited for television.

The problem of freight loss and damage, which Union Pacific shares with every other common carrier, has likewise been tackled via visual education.

It follows, then, that the motion picture would play an integral part in Union Pacific's newly inaugurated courtesy program.

#### A Prototype of Discourtesy

The Human Side, produced by Cate and McGlone of Hollywood, attempts to show the railroader to himself as others see him. Not the typical railroader, we hope, but really a prototype of all discourte-ous people who deal with the public. The film explains the careless, thoughtless or deliberately rude employe to himself, on the theory that

once such an employe understands the psychological reasons for his personality shortcomings he is infinitely better equipped to overcome them.

We feel the film does a persuasive job of selling the benefits of genuine courtesy from the employe's point of view - courtesy makes his job easier, his work more satisfying. removes many of the tensions from his working environment, and thereby even improves his physical wellbeing. The film does not ram courtesy down the employe's throat. but rather proceeds from sound principles of psychology to a convincing demonstration of what wholesome work attitudes can mean to the employe and, though almost incidentally, to the employer.

Mr. F. B. Lewis, Union Pacific's newly-appointed manager of safety and courtesy, plans to show the film to all of the railroad's 53,000 employes, with special emphasis upon that group which has daily contact with the public.

#### Shawn in Company Theatres

At major terminals, the film will be shown in company theaters. Where such facilities are not available, the film will be screened in a special "courtesy instruction" car. A copy of the 30-minute, 16mm film in sound and color, will be supplied each district safety and courtesy representative.

Principal character in the film is Joe Brown, played by veteran Holly-(CONTINUED ON THE NEXT PAGE)

Toni Rass (right, below) played a believable "Poar Joe" in the film.



#### The Human Side:

(CONTINUED FROM PRECEDING PAGE)

wood character actor Toni Ross. Brown picks up the nickname. "Poor Joe", early in the narration, and the title sticks with him through his various roles as a discourteous conductor, harrassed and rude reservations clerk, thoughtless freight receiver, belligerent cashier. The narrator analyzes Joe in all these roles, pities him, suggests how much easier Joe's work would be if he were to follow the narrator's wise suggestions.

We feel this film, coupled with a continuing program of supervisory effort, will do a fine job of public relations for the Union Pacific Railroad.



"Hey Charlie" tells o light-hearted family story for Con Ed sales . . .

#### Gas Heating Tale Promotes N.Y. Sales

Sponsor: Consolidated Edison Company.

**Title:** Her Charlie, 28 min., color, produced by George Black Enterprises.

\*Con Ed, the big public utility which supplies electricity and gas to most of metropolitan New York as well as other areas, has released this comedy as part of its sales promotion on behalf of gas heating.

Though admittedly more expensive to operate than coal or oil, gas heating, says Con Ed, will pay for itself in convenience, efficiency, elemitimes and maintenance costs.

The story is told of the experiences of one family—an archetype of all bumbling, fumbling husbands; a pretty, efficient wife; a painfully cute old leprechann of a father-in-law; and two caterwauling young boys. They are not the easiest people to live with, even for 28 minutes—but can they sell gas!

The picture has A4 color, lighting and sets—all shot in the Blake studies in New York.

Con Ed will show the film the about its marketing area on to loan, BBDO agency originated it blim idea and supervised production tangements.



This modern Pure Oil research laboratory helps keep driving carefree.

#### They Assure Your Carefree Ride

Pure Oil Film Visualizes Story Behind Accessory Sales

Sponsor: Pure Oil Company.

**Title:** *Is Good As Its II ord*, 20 min., color, produced by Dynamic Films, Inc.

★ Common to many of the petroleum marketers recently, the Pure Oil Company is taking a harder look at the Tires-Batteries-Accessories end of its business. Sales promotion is being stepped up both at the wholesale and retail levels to make dealers and customers aware of the superior qualities of TBA items bearing the Pure trademark.

Although most dealers have known Pure Oil's function in the manufacture of TBA items, this film is designed to remind them again that the company is not just a wholesaler, but maintains full facilities to design, research, test and supervise the manufacture of every product it sells,

As Good As Its B ord takes a typical family through a number of different driving situations. The underlying theme, developed into a principal motif, notes that back of today's carefree, high horsepower driving, there is an army at work producing petroleum products and tires that contribute greatly to this carefree feeling.

Because of higher quality standards, such products as tires, etc. no longer worry the driver as they did 20 years ago.

As a main case in point, the film goes through a complete rundown on the development of the Pure tire, from research, blue prints, a million miles of tests, and manufacture in the fifth largest rubber plant in the country.

As Good As Its B ord has been a part of Pure's Spring dealer meetings throughout its marketing territory. As independent businessmen. Pure dealers are not a "captive audience." They come voluntarily to the meetings to help themselves in business, and Pure sees to it that money-making ideas are the backbone of each meeting. The film shows how TBA items can ring the cash register for dealers who know how to sell them properly.

One interesting gimmick used in the Pure dealer presentation was a seven-minute recorded talk on the company's ad campaign on service. To simplify the equipment set-up, Dynamic Films recorded this audioonly portion on film, and it makes up a trailer spliced on to the end of the reel.

Friendly, efficient service is backed by quality products that assure this family's safety on the road  $\dots$ 



#### "Stap Rheumatic Fever" Aids National Campaign

Sponsor: Public Health Service, a division of the U.S. Department of Health, Education and Welfare,
 Title: Stop Rheumatic Fever, 12 min., Icw. produced by Transfilm Incorporated.

★ This new film will be used as an integral part of a Stop Rheumatic Fever campaign now being conducted by the National Heart Institute, the Public Health Service, and the American Heart Association.

It shows how rheumatic fever can be prevented by treating "strep" infections. These infections, which cause sore throats, tonsilitis, scarlet fever and other diseases, are the forerunners of rheumatic fever. In



Grophic onimotion helps paint up dangers of rheumotic fever . . .

the film, a smoky flame is used as the symbol of rheumatic fever which, like a flame, flares up and subsides with irregularity. In 1953, rheumatic fever and rheumatic heart disease resulted in 21,000 deaths among children and adults.

One of the most important recent discoveries about rhenmatic fever, a leading cause of disability and death in childhood, is that it can be prevented. Early treatment of "strep" infections can stop this disease which sometimes leads to heart damage and death even in later life. The film encourages physicians, parents, teachers, nurses and social workers to combine their efforts to conquer these diseases.

Stop Rheumatic Fever is available at all local American Heart Association branches. Prints may also be purchased at \$15 each from the American Heart Association Film Library at 13 East 37th Street, New York City 16.

#### **Medical A-V Conference**

◆ The third annual meeting of the Audio-Visual Conference of Medical and Allied Sciences will be held during the National Audio-Visual Convention and Trade Show in Chicago at the Hotel Sherman, Meetings will be held in the Hollywood Room on July 26 from 9 a.m. to 6 p.m. it was announced.

## BUSINESS SCREEN CAMEra

#### PERSONALITIES IN PICTURES THAT MADE THE NEWS



#### (Left)

Off to Landon this post manth to begin production of TV commercials was Peter Elgar, N. Y. producer (far left) who is shown at planeside with Lean Goodman (center) and Roger Praudlock (right), Mr. Elgar's London partners. Stary at left below.



Above: The election of Adlai E. Stevenson (right), Democratic nominee for President in 1952, now practicing law in Chicaga, to the board of directors of Encyclopaedia Britannica Films, Inc. was announced last month by farmer Senatar William Benton (left), chairman of the board and longtime friend of Mr. Stevenson. Center above is EB Films' president, Maurice B. Mitchell.

★ Peter Elgar Productions has recently announced that the company has been awarded a TV commercial film contract which is an all-time record high. The sponsor is Sterling Drug, Inc., and the advertising agency is Dancer-Fitzgerald-Sample.

The filming will be done in England under Mr. Elgar's supervision through his associated facilities in London. TV Commercials. Ltd. Some dimensions of the project: Scripts required ten weeks of preparation; seven weeks to build sets of which there are more than 200; shooting will take 12 weeks and the cast will comprise 150 actors and actresses.

Peter Elgar's London partners. Leon Goodman, Chairman, and Roger D. Proudlock, Managing Director of TV Commercials, Ltd. were in New York last month to discuss the project with the Elgar. Sterling and agency staff. This is the first large-scale production of TV commercials abroad on behalf of an American company.



Three first awards, far quality, service and ecanamy, went to Cansolidated Film Industries in Billboard's recent televisian film survey. Shown receiving plaque for CFI are Herbert J. Yates, president af Republic Pictures Corp. (left); Sid Solow, vice-president and general manager of Cansalidated (center) and, making presentation an behalf of Billboard, Lee Zita (right).

Belaw: Frank Meitz, newly oppainted head of the Santa Fe Railway's Film Bureau facilities, who is assuming his new post at the headquarters offices in Chicaga this month. Both still and motion picture services have been merged.





V. L. Braphy, mgr. af market development of Sinclair Oil Co., and C. E. Broderick, of Flarez, Inc., (center) exchange campliments on winning of two top awards in recent National Visual Presentation contest, Others (I to r) are J. K. Kleene, Florez: E. W. Isom, Jr., Sinclair mgr. af sales and dealer training; W. R. Kelly, Sinclair asst. mgr. of market development; and C. F. Hooker, group copy chief at Florez, Inc.

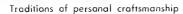
Belaw: Conferring with Westinghouse Lamp Division afficials on recent developments in light sources for studio and projection was A. Stanley Prott (second from left) of British Acaustic Films, Ltd. with W. B. Gero (left) mgr. of commercial engineering and W. R. Wilson (right) mgr. of the photographic lamp section.















... are carried into mass production

#### Story Behind the "Body Bountiful"

Fisher Body Screens Eye-Filling Tale of Croftsmonship

In 1910. Two Years after its founding. Fisher Body Corporation began filling a volume order for 150 bodies for the Cadillac automobile. Since that time, under an array of famous names, Fisher-made bodies have multiplied into an overwhelming contradiction of the diehard belief that mass production inevitably is the enemy of excellence.

From its beginnings as an independent mass-supplier of automotive budies and through its development as a division of General Motors Corporation, Fisher Body has emphasized craftsmanship. This emphasis has been a tradition on the assemblyline and in advertising which extolled "Body by Fisher." Renewing this tradition promotionally is Body Bountiful, a sound and color motion picture produced by the General Motors Photographic department, Prints, by Consolidated Film Industries, were perfect in detail and beautiful to the eye.

#### An Extension of Crafts

Body Bountiful is a 25-minute documentation of the Fisher concept that mass production, in wise hands, is the extension of crafts-manship, the imaginative utilization of quality, the enlargement of excellence.

Lightly tapping out a prelude to its anvil chorus theme, the film separates men from monkeys and proves with classical examples of implement and ornament how "crafts; insaip and civilization have marched shown the years hand in

hand." Viewing masterpieces of eras when craftsmen were soloists with limited tools, the film notes that craftsmanship in other days was slow and costly and its finer products were beyond the popular market. In the same breath, the narration acknowledges that . . . "even so, the true craftsman has always been secure in his skill. No machine has taken his place or ever will."

#### "Millians Instead of One"

What machines created by craftsmen, are able to do, the body of the film demonstrates. The machines, the men who make them and the men who operate them in mass production bring excellence up to date, to "millions instead of one."

Printing out scenes of craftsmanship in mass production are sequences of brilliant clarity which explain operations repeated in 33 Fisher Body plants located in 20 cities. In these factories as many as 75,000 persons together ply their arts with the aid of collossal precision machinery to annually fill the highways with carriage hodycraft known as Buick, Cadillac, Chevrolet, Pontiac and Oldsmobile.

#### Shaws Detail of Assembly

Body Bountiful shows in closeup and rapid, massive detail, how men and machines are responsible for the high standards of design, durability and luxury which characterize the mass-produced "Body by Fisher," Depicted are such recent techniques as side-frame assembly. In this method, each side of the body is assembled as a complete

unit, designed to hold panels and parts rigidly in close-tolerance alignment while they are welded. This operation controls the critical dimensions of door openings and facilitates precision hanging of doors an important element in body

The "sculpturing" of the auto body is shown as the result of almost endless machining which engineers the actual parts in fidelity to a clay model, producing right and left half sections in exact image, perfectly congruent. From flat drawing to final testing and lacquering, the building of Fisher bodies is marked as craftsmanship set to speed. "speed that comes from true skill, speed that comes from specialization... and from having enough specialists, each with plenty of time to do his job to perfection."

#### Available an Free Laan

Shot in 16mm and 35mm the film will be made available to schools, clubs and other interested groups. For information on obtaining the film write to Fisher Body Division, General Motors Building, Detroit 2, Michigan.



Unusual graphic animatian is featured in new Kellagg film.

#### Designed for Million Dollar Sales

Color Picture Shows the Operation of Catalytic Cracker

Sponsor: M. W. Kellogg Co.

**Title:** The Orthoflow Fluid Catalytic Cracker, 15 min., edor, produced by Transfilm Incorporated.

★ This sales promotion film has the special distinction of setting out to self the most expensive single product for which a sales film was ever made. The Kellogg catalytic cracker is a massive installation for converting crude oil to gasoline. The orthoflow units cost anywhere from \$1,000,000 to the more usual \$10,000,000.

The motion picture is said to be the only one ever made dealing solely with catalytic crackers. The production technique more aptly might be described as "graphic animation." Except for a few photographic scenes actually showing the "cracker." the inner workings of the unit are depicted graphically. Transparency of the art on the screen was accomplished by underlighting the animation camera stand.

As the film will be shown to oil interests around the world, the soundtrack was recorded in both English and French. It made its debut at the Fourth World Petroleum Congress held in Rome early this month.

The Editors of Business Screen present a

THE Now WIDELY-FAMILIAR combination of recorded disc and filmstrip which industry calls the sound slidefilm is a medium with a reputation of its own and a quarter-century of proven results to back it up.

Since the early thirties, when the mass production industries first sent thousands of projector-playback machines into dealer showrooms and service departments throughout the nation, the sound slidefilm medium has had its ups and downs. World War II brought a temporary eclipse but the return of selling and service needs brought a postwar boom.

The automotive industry and related fields remain Customer No. 1 for this medium with thousands of prints and records of a single subject going to the dealer field: recently, these dealers have been largely re-equipped with the latest machines utilizing the new long-play records and many are also using the comparatively recent "automatic advance" equipment.

The Editors of BUSINESS SCREEN have turned to the producers of sound slidefilms and to other recognized authorities among the sponsor and equipment firms to bring readers a "New Look at the Sound Slidefilm" in this and subsequent issues.

This editorial review will include details on new techniques such as "wide-screen" on "pan-screen" slide-films; the discussion-type program recently tested by Dukane executives; attention will also be given to advantages and benefits of the medium from practical experiences of successful users.

Another current phase in sound slidefilm utilization is the re-birth of ready-made programs for various fields. At least three producers have announced sales training programs of this type: supervisory relations are covered by other series.

But the emphasis in these pages is on the key word: experience. Through recent decades, both producers and sponsors have learned what makes sound slidefilms effective and where they may fail. The primary objective of this editorial survey is to help prospective sponsors attain real results wherever this highly-effective medium can be properly and economically applied. The experience of experts is set forth here to help accomplish that aim.

# New Look at the SOUND SLIDEFILM

Its Many Advantages
Plus the New Techniques
Have Revived National
Interest in This Basic and
Effective Business Tool



#### "Making Sales in the Parlor"

by O. J. McClure, President, O. J. McClure Talking Pictures

In the May Issue of Business Screen, an article on the J. I. Case Company (page 42) spoke volumes to sales executives when it quoted the company's advertising manager as saying "Our field men report many sales right in the parlor." He was speaking about sales of heavy farm equipment.

With the same phrase, he might well have been talking about many other kinds of equipment and products-because he was talking about the results of audio-visual selling. Sound slidefilms, which play a leading part in this kind of selling, now are closing deals on the spot for manufacturers of such things as building materials, refrigerators. heaters, furnaces, ranges, ice eream freezers, washing machine, soda fountains, office equipment, insurance, home equipment. feeds. advertising, automobiles, trucks, instruction materials.

The slidefilm's ability to bring demonstrations of cumbersome and complex equipment into the prospect's parlor or office is an obvious advantage. But this moving-van magic is only part of the slidefilm's power, Its greater power is that its sight-sound persuasion does a big share of the salesman's job for him, a job that all too often he alone cannot do.

Executives selling major commodities recognize that many salesmen do not know their product well enough to sell it and that, despite their training, they frequently aren't good enough salesmen. Acting for the human salesman, the sound slidefilm does not get tired or seared, does not grope or forget. The slidefilm takes possession of the interview and delivers the company's message as the company wants it delivered - not oceasionally but every time. It grips the eyeear attention of the prospect with a dramatized message and does not stop for disputation.

The sales world has placed much emphasis on personality but rare is the personality that pleases everybody. Many persons are irritated by a long direct pitch even from a skilled salesman. With its colorful images and steady, moderate narration, the sound slidefilm vitalizes the sales interview in a form relished by the buyer and makes sure that the salesman sells.

FIELDS FOR SLIDEFILMS - 1

#### Helping the Public to Understand Business

★ The market place is a place of belief and temperament no less than a place of dollars and cents—and products move only when people move. A deadly rumor, a morbid popular suspicion can paralyze a market, close a bank or start a war. The benumbing psychologies that sweep through the public mass can change customers into economic routhies or militant enemies, mere mumbling can thwart the best laid merchandising plans.

In an effort to make the public open its eves and ears, to move forward and breath a favorable air, business and industry make use of the quick, colorful and memorable images of the sound slidefilm. By repeating facts forgotten and presenting new clear evidence of markets alive and waiting, the slidefilm combats the logs of apathy and fear which chill demand and corrode the lines of supply.

#### "The Future of America"

◆ Currently doing an indoctrination deed for the Association of National Advertisers and the American Association of Advertising Agencies is a 27-minute color sound slidefilm, The Luture of America. Especially alert to the moods of the public, these advertising interests sponsored a film designed to counteract what was percieved to be a growing doubt that the American economy would remain prosperous and sustain the present standard of living. People were talking up another depression as an inevitability-the first long step toward making one a reality. Conversations echoed a feeble opinion of long-term strength of America and its free enterprise system. The Future of America spotlights the social forces which can assure America of a thriving and expanding economy. With the authority of its facts identified, the film portrays America's needs and resources. If the nation's people recognise these needs and these needs become demands, continued economic growth can be the story of the

The Joint Committee of the two associations have made the film available for sale to individual companies and business groups. The film is shown by these groups to their employees, civic and patriotic organizations, schools church groups, newspaper, broadcasting and magazine editorial groups. Companion booklets are provided with the film.

Business organizations may cont the Assn. of National Adverat 285 Madison Avenue, New York of the American Assn. of Advetti — Agencies, 420 Lexington Avenue New York for print costs.

#### SLIDEFILM TECHNIQUE

#### The Slidefilm in Training

by John Hans, President, Depicto Films, Inc.

A Few Years Back, one of my most highly regarded clients—and an astute business man—came into my office and started to tell me why he was going to have a motion picture made to help train his rapidly expanding sales force. I heard him out—and then—perhaps not too subtly, but as forcefully as I knew how—proceeded to sell him what he needed to instill the basic elements of selling into his salesmen—and that was a sound slidefilm!

Today, he's still using that slidefilm—modified a little to be sure but he tells me that it is still producing darned good results in the training of his sales neophytes and I believe him, because I happen to believe in the training value of slidefilms.

I discount entirely the opinions of those skeptics who will tell you that the good old slidefilm is on its way out-that it must learn to bow humbly to its more glamorous, more dramatic rival - the industrial motion picture. I produce both—so I know there's a place for both in the business field - and selling the one over the other is no money out of my pocket. But, to each his own. and I know that there has never been a greater need than now-in this modern, visual-minded age for the flexibility, the adaptability, the sound practical common sense and the overall utility of this training medium.

We're living in a push-button era—an age of ever-increasing electronic devices—an age of nuclear energy—we hear daily references to such forces as automation—to technological—advances—in—every

form of production and economy. And we know that very soon the industrialist, the manufacturer, the educationalist, the public relations expert will have come to realize the value of the visual medium and will need the help and guidance of the film producer to demonstrate to his trainees, via that same visual medium, how to use- to manage-to control the new power energies; how to cope with the problems of product development and product selling and promotion: how to discipline thinking through the channels of education and knowledge. And what better visual medium for this purpose than the proven training medium -- the sound slide-

And let us not overlook the fact that the slidefilm, too, takes on added glamor and effectiveness, added impact with the innovation of anamorphic photography. Imagine a slidefilm with the visual and dramatic impact of Cinemascope or Vistavision—that can be produced within the budgetary limits of almost every sponsor!

And because Depicto Films believes so sincerely in the future of the sound slidefilm, we have adopted this new anamorphic technique and have developed and produced slidefilms that under the byline of "Photographed in Vistarama by Depicto Films" have won acclaim from their sponsors. We hope to continue in this work and to merit the respect from the many more sponsors who are presently looking to the values and usages of the sound slidefilm.

Fields FOR SLIDEFILMS — 2

Facts for Employees
and Shareholders

★ Drawing their larger and diverse memberships into orbits of real unified interest and participation, in dustrial and other organizations make use of sound slidefilms to simplify and highlight corporate information — facts which get across to the individual employee, stockholder of dues payer the idea that "this iwhat we're doing here, this is you' club, too."

The Union Oil Company
Presents on Annual Report

◆ Annual Report, a 14-minute color sound slidefilm, is a pictorial version of the 1953 Annual Report of Unior Oil Company of California, After the report was published in manual form, the oil company brought it's salient points into focus with the slidefilm and two charts to which the film refers. To give employees and stockholders a clear understanding o their company, the report is divided into two parts. The first part deals with the production, refining, mar keting and transportation of petrole um. The second part covers the financial aspects - sales, costs, invest ments, profits.

Benefits to employees, shareholder, and economy are pointed out. The company's future is viewed as a part of the future of free enterprise which makes it possible. The recording stops at the half-way point for a question and answer interlude. This film may be borrowed from the Union Oil Co., 617 W. 7th St., Los Angele: 17, California.

#### Amolgamated Clothing Worker: Visualize 40th Convention

◆ A Progress Report to the 40th Anniversary Convention, 15 minutes color, was made for presentation at the 40th convention of the Amalga cated Clothing Workers of America Its job was to arouse the delegates interest and to make them teet they belonged to a powerful organization secondary audiences who were to share this impression were the entire membership of the union and other groups interested in the labor movement.

The slidefilm's multiple assign ment included: lending color and visual interest to the rather droning procedures of the convention; to aid delegates in reporting back to their delegates in teporting back to their locals on the business of the convention; to outline the union's 40 year progress; to summarize gains in all phases of union activity since the previous convention; to stimulate in terest in the John W. Vandercook broadcasts sponsored by the union; to re-affirm the Sidney Hillman tradition of labor unionism. The report film is available on free loan or for

Kling Studios, Chicogo, produced a sound slidefilm about this potent medium recently, utilizing fresh, original and stylized effects. The program has become one of the studio's most effective selling tools, occording to studio executive Fred Niles. Manny Paull directed ort on this production.



le from the Amalgamated Clothing orkers of America, 15 Union uare, New York, N.Y.

FIELDS FOR SLIDEFILMS — 3

Improving Relations
With Public & Clients

"Public relations" essentially means aking friends with people—a preminary in winning these friends as lies or customers. Sound slidefilms cilitate the nonsell approach, givg audiences a life-like gallery of gnificant facts and impressions hich helpfully typify the sponsor esiring an agreeable introduction to more positive reacquaintance with the public. Here are some typical thierts.

#### 'Public Relations-Its Story"

Public Relations-Its Story, 18 mintes, color, is a sound slidefilm which ne Aluminum Company of America oonsored in order to explain the urpose and function of its public elations department to its sales peronnel. Alcoa discovered that the forts of this department were not ppreciated by the sales people and nat, as a result, the sales people ere not making full use of the proiotional techniques expended in neir behalf. In this film. Alcoa lows its sales family how the ennrged pr dept. can be of great aid in imulating sales and therefore its nportance in the corporation.

The film tells why the corporation aforms employees, stockholders, ustomers and government of its activities. This job requires several inds of information specialists, the lm says, and these specialists are milding opportunity for the organization and for the sales people. Alcoa loans this film free from its bittsburgh, Pennsylvania offices.

#### Tile Facts for Contractors

How to Get Better Clay Tile Intallations. 15 minute, color, was lesigned for the Tile Council of America to make overtures to local building contractors on behalf of Lay tile manufacturers which the souncil represents

ouncil répresents.

The film shows the contractor what to look for in working with a clay ile manufacturer. In the course of this market education, the film offers brief history of tile, its durability and practicality, its impact on the home when used with imagination. The contractor is told what he should expect from carpenter and plumber to insure smooth tile work. Various kinds of tile and stages in installation are pictured and the contractor learns how to check the quality of the installation. Purchasing the film from the council, the tile manufacturer has a pro-tile diplomat to pave his way among men who sub-contract tile work and other phases of construction.



This Jam Handy Organization production scene shows a typical outomobile dealer service group reviewing a sound slidefilm on maintenance ideas. The automotive industry has been a pioneer and leading user of this medium.

#### The Script's the Thing

by William H. Lough, President, TradeWays, Inc.

Because the Pictures on a strip of film appear one at a time and produce no illusion of action, they can contribute little to the "flow" of ideas or events. No matter how striking or beautiful, they remain illustrations, comparable to those in a magazine. Though they have important values, such as clarifying explanations and holding attention, they necessarily play only supporting parts in the production.

A question sometimes debated is whether the illustrations should be factual photographs or, preferably, drawings of a fanciful or humorous character. Actually, the question seems to me unimportant. In any event, there is no actual conflict, since each style is determined by the subject-matter.

There seems to be a significant trend toward a clearer understanding by users of sound slidefilms that the dominating role belongs not to the film pictures, but to the spoken script.

In step with this trend is more general recognition that script writing for slidefilm calls for a distinctive technique. It has little in common with motion picture scripting. It must provide the smooth continuity that the pictures lack. It must have enough punch, touches of humor, and frequent change of pace to eapture and retain audience interest. In short, a good slidefilm script, unlike a motion picture script, makes good reading in itself.

A natural corollary is greater emphasis on first class recording. As a rule, professional actors are required. However, an interesting development is increasing use in sound slidefilms of dialog with or among executives to add a personal note of authority. Under skillful and patient

direction it is possible to get satisfactory voicing by untrained persons.

The most important advance of recent years in slidefilm technique. within my experience, is in the growing use of devices for stimulating audience participation in training sessions. One device consists of stopping projection at intervals and calling on the audience to discuss what should be done next in the situation that has been portrayed. This device has the merit of focusing attention on one particular phase of the situation at a time. Another device consists of enacting first the complete story of an interview or incident, with accompanying questions for discussion. The discussion is followed by an analysis of the situation and a demonstration of how it might have been better handled. This device has the merit of presenting and analyzing the situation as a whole instead of going through it bit-by-bit.

Either device makes good use of the sound slidefilm for its chief function—that is, to serve as an efficient training aid. In this application the sound slidefilm can be superior to the motion picture. It sets forth problems and ideas without the distraction of meaningless motion and at about the right speed to let them be grasped, discussed and mentally digested. It stirs up active thinking and thus assures a productive meeting.

Obviously, the script is the vital element in a slidefilm designed for training. Preparing such scripts is a specialized task that requires a combination of writing talents with a thorough understanding of the specific problems to be treated in each training film.

FIELDS FOR SLIDEFILMS - 4

#### Helping to Train Supervisory Personnel

★ Industry's first sergeaut, the supervisor, possibly is the most advised man in the economic world. Foday, he must strive to maintain the speeds and efficiency of mass production while coping constructively with the new accent on human factors. Keeping middle management up to date on improved attitudes and practices are numerous slidefilms which bring managerial indoctrination quickly and sharply into focus.

#### **Better Supervisor Relations**

• Something to Live By, a 15-minute color sound slidefilm, was prepared for the Studebaker Corporation as part of a management development program. It is aimed at first-line and middle supervision and explains the function of the union contract in labor management relations. As it clarifies the contract's provisions and their effect, the film works to motivate the supervisors to become familiar with the contract and to abide by its provisions as interprested by common agreement.

Individuals and society live by certain agreements, written and unwritten, the indoctrination film notes. The union contract is such an agreement and is vital to a complicated organization to guarantee labor management cooperation. After outlining and intrepreting the contract, the film suggests how the contract provisions best can be applied. The Studebaker Corporation, South Bend, Ind., Joans this slidefilm free.

#### General Electric Stimulates More Employee Suggestions

◆ Everywhere You Look, 13 minutes. color, was sponsored by the General Electric Company to stimulate new interest in its liberal employee suggestion program by way of motivating supervisors to encourage and train employees to develop and present their ideas. New employees and those whose previous ideas had been rejected were a potential source of new techniques, the company believed, but it was up to the supervisors (who are not eligible for idea-awards) to reassure the neophyte, to draw him and his suggestions out of his timid shell.

In this cartoon-style case history a new employee is helped by his wife and a wise supervisor to submit a prize-winning idea. The film also reviews for employees the care and impartiality with which the company administers the suggestion plan. General Electric Company, I River Road. Schenettady, N.Y., makes this film available on free loan.

PART TWO APPEARS NEXT MONTH

#### NEW SOUND SLIDEFILMS:

#### "Speaking of Selling" — a Program for Salesmen

titled Let's Be Projessional About It

and Get More Seconds From Your

If orking Day were already complete

last month and the balance of titles

Let Objections Get You Down: Your

Price Is Part of Your Sale; and

Close the Sale, But Keep the Door

Open, Like other programs of this

type, any of the titles can be adapted

Ior a specific sponsor by additional

"trailer" sequences or special mate-

rial, "Films can be changed or ex-

panded to fit user's needs at nominal

The first title, "Let's Be Projes-

sional Ibout It." runs 11 minutes

and deals with the personal habits.

sales attitude and customer relations

that mark a professional salesman

from a beginner. Get Wore Selling

Seconds . . . gives specific sugges-

tions wherely salesmen can spend

more time with prospects and cus-

tomers: shows them how to make

better use of this time through

presentations and sales tools.

cost," according to the producer.

What Makes People Buy?: Don't

are soon to follow. They are:

New Stries of ready-made sound slidefilms, the Speakingot-Selling Training Program, has been announced for sale by Henning and Cheadle. Inc. The program is offered in series form, consisting of six sound slidefilms of approximately 10 minutes each. Total cost of the entire series is \$225,00. Each program is available in either automatic (30–50 cycle) or manual version; all are black & white.

The first two of the new series.



"... third characteristic of a prafessional salesman is his interest in his custamer. . . This interest in custamers, if sincere, will be quickly recagnized and appreciated. But don't make the mistake of relying an friendship alone to sell far yau . . "





Of value to salesmen who call regularly on a list of accounts is this second slidefilm in the new "Speaking of Selling" series. The salesman gets the facts to help him reduce inside detail time, to reduce waiting time and to help him make full use of time spent with the customer...

"... make the most of your cantact time, because what you do and soy when you're foce to foce with the customer is as important as the number of colls . . ."



#### Nephrosis: Enemy of Childhood

Two Pfizer Laborotaries' Films Help Fight the Disease

Sponsor: Pfizer Laboratories Division, Chas, Pfizer & Co., Inc.

Atsion, Chas, Pfizer & Co., Inc.

Title: Aephrosis in Children, 18
min., color; and Children with
Vephrosis, 13½ min., color; both
produced by Campus Film Productions in conjunction with Dr.
Leo L. Leveridge, Director of the
Pfizer Medical Film Department.

\* These two films have been made
to spotlight a disease which is not
a common condition, but one which
most general practitioners occasionally encounter. The Children with

a common condition, but one which most general practitioners occasionally encounter. The Children with Vephrosis film is intended to inform the lay public of the existence of childhood nephrosis. The character of the disease is shown from insidious onset to complications. The film also deals with the dangers of nephrosis, its management and prognosis, as well as the need for more care for these children and more research.

Vephrosis in Children was designed to increase practitioner's awareness of this uncommon but far from rare disease. To assist him in making the diagnosis and to increase his familiarity with the character of the condition, its complications and management. To show that the disease is not uniformly fatal and has hopeful aspects. Both are a public service by Pfizer on behalf of the National Nephrosis Foundation, Inc.

Nephrosis in Children, the professional audience film employs the motion picture for conveying medical information that is usually handled in a teaching clinic. The introduction emphasizes the insidious onset of nephrosis in children, by showing a young child in the earliest stages of the disease, among



well children at a party. The mother is worried by her daughter's loss of appetite and notes the slight facial swelling. A few mornings later, when the child has swelling on her eyes, abdomen and feet, mother knows she must take her to the doctor. Tests indicate nephrosis and the child is hospitalized for study and treatment. The dangerous complications of the disease are demonstrated—infections such as pertonitis and pneumonia, it explains that control of infections is bas to the management of the disease

The film ends on a note of opt mism: a nephrosis clinic is show with many children who are doin well. A group of older children wh have completely recovered from nephrosis demonstrates the fact that complete recovery can be expected in as many as 50% of the eases.

A most interesting planning system was used in the production of these films. While it is not unusual for two related films to be madisimultaneously — a device which usually means merely changing commentary and excising portions of cone film to fit into a shorter version. — Pfizer's two nephrosis films are dissimilar in many respects — there are wide differences both in picturiand in sound. Before production began it was determined that two films.



would be made, and scenes for both films planned accordingly,

However, so that both films could be printed from original material, thus insuring maximum picture quality in both versions, separate takes were made for both films, using the same setup, and in other cases, special scenes were shot for one or the other film.

Nephrosis in Children is being made, also, in Spanish, French and German language versions for use by professional groups abroad. Prints are obtainable from Pfizer Professional Service representatives or the Film Library, Pfizer Laboratories.

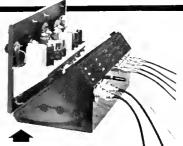
Children with Vephrosis, for lay audiences, is available from the National Nephrosis Foundation, Inc., and from the Pfizer Laboratories Film Library, 630 Flushing Avenue, Brooklyn 6, NA, It is cleared for television use.



#### ALL AC OPERATED

for Optical Sound-On-Film

- Two 110 DB high-gain microphone inputs, plus speech and music control, with "Telephone-Effects Filter" key on "Input 1" for scenes involving simulated telephone conversations.
- -- "Input 3" for re-recording from Magnetic to Optical-Sound-On-Film.
- "Input 4" for re-recording from Disc to Optical-Sound-On-Film.
- Large, self-illuminated "Visual Sound-Recording Volume-Indicator" meter, plus individual illuminated meters for "Sound-Track Exposure" and "Sound-Track Noise-Reduction."
- \$845.00 complete with 115 volt, 50-60 cycle A.C. Power Supply. Microphones and Recording Cables extra, available as needed to operate with Auricon Cameras or Recorders.



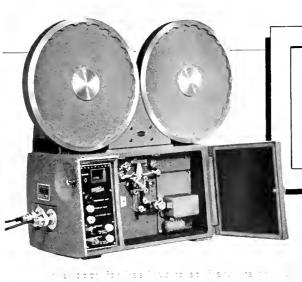
Tilt-up hinged Control-Panel construction.

#### Auruca Hollywood

#### GUARANTEE

30 day 2007 20 0000

You must be satisfied!

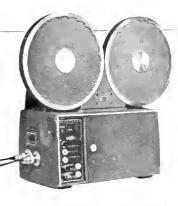


#### NEW 16mm

\* .

Model RM-30 for

Calaba' Caund-ChuFilm Pepara -



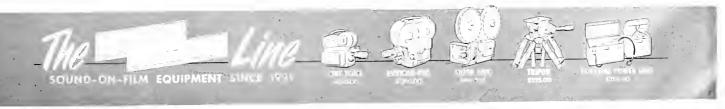
Available for Variable-Area or Variable-Density Optical Sound-On-Film Recording. Can be used with all existing Auricon Amplifiers, or with new Auricon "Custom" Model NR-40 A.C. Amplifier shown above.

- Film is edge-guided by jewel-hard Sapphire surfaces, (U.S. Patent 2,506,765), for precision placement of the sound track on film.
- Triple-filtered film-flow insures "flutter-free" and "wow-free" High Fidelity Recording.
- 1200 ft. film Magazines for 33 minutes of continuous recording.
- Push-button Control Panel with Indicator Lights for dependable operation.
- \$1,785.00 for Recorder only. Magazines, S-O-F Galvanometer, Amplifier, etc., extra.

#### BERNDT-BACH, INC.

Contagned, who ittend is soonaled, and is special tear.

6910 Romaine Street, Hollywood 38, Calif.





Westline's division monoger jots down pertinent data as he listens to tape recorded sales report from the field, istory below)

GITTING DITABLED written reports out of a salesman — for many firms — is like pulling teeth. Especially where large territories are involved — perhaps covering two or three states — is this true. After pounding his car over the highways several hours each day, he's in no mood to sit in a hotel room scribbling out details of each call in longhand. When it comes to writing reports, the average salesman suddenly becomes a man of few words.

However communication between the salesman and the home office is no longer a problem for a West Coast firm. Westline Products Division of Western Lithograph Co., Los Angeles, With nine salesmen covering the entire East and Midwest with its line of "E-Z-Code" printed pressure-sensitive tapes for wire marking, sales reports were sketchy, important details too often left out.

"Our boys hate to write, but they love to talk," explains Division Manager J. H. Bishop, "What they needed were private secretaries to take their dictation, Somebody they could take with them on the road,"

Since this, too, posed problems. Westline reconsidered and came up with a more practical solution: tape recorders.

Now Westline men carry portable tape recorders with them wherever they go, taping their reports instead. In a matter of minutes they dictate more on tape than they covered on paper in hours. When a salesman finishes a report, he simply drops the tape in the mail. For less than a quarter, it reaches the home office by air in a day and a half.

In Los Angeles, Division Man-

Salesmen "hate to write" but they love to talk and here's how the day's sales report is dictated at lessure for the home office.



MODERN TAPE TECHNIQUES FOR BUSINESS AND INDUSTRY

#### Tape Delivers the Sales Report

ager Bishop personally listens to each tape jotting down pertinent data. If the report merits keeping, Bishop's notes or the tape itself is filed. Otherwise Bishop talks back to the salesman on the same tape, As a result, paper work is slashed to a minimum.

"With the exception of price quotations, orders, and general sales bulletins, we're putting everything on tape but the pavelecks," Bishop says.

Big changes that have come about since the firm took to tape are in reality comprehensive sales reports enabling Westline to keep a more sensitive finger on the customer pulse. What's more, the home office develops a more intimate understanding of the salesman's prob-

lems and attitudes through such factors as tone of voice and off the cuff remarks. And since it gives the man on the road a chance to occasionally blow off steam, it results in a happier salesman as well.

Time savings alone have paid for the recorders many times over. Bishop points out. Tape costs are negligible over a period of months since the tapes can be re-used indefinitely.

Bishop's latest idea is to equip the cars with 110 volt converters so the salesman can use the tape recorders in their cars. Then they can make their reports with the calls still fresh in mind, and also pass more profitably the time normally wasted while driving from town to town.



Here's the Bell "Cub-Corder" bottery-powere duol-track tape recorder. (story below)

#### Bell's New Cub-Corder Puts Tape Equipment in Brief Case

◆ The Cub-Corder, a portable hattery-powered dual track tape recorder, has been announced by Bell Sound Systems. Inc., Columbus, Ohio, The Cub-Corder was designed as an aid to reporters, detectives and others who frequently need to record in locations where it is difficult or impossible to use a standard recorder. Its strong frequency response is said to make it a good unit for radio coverage of "remotes" and on-the-spot news coverage.

Utilizing rechangeable non-spill wet battery and a  $67^{4}$  g-volt "B" battery, the Cub-Corder will record for one hour at  $33_{4}$  ips or 30 minutes of recording at  $7^{4}$  g ips on a single 5-inch 600-foot reel of tape. The  $7^{4}$  g ips speed provides a wide frequency response. The machine also is available with capstans for  $17_{8}$  ips and  $33_{4}$  ips and using the new long playing tapes at  $17_{8}$  ips it will record three hours.

Housed in a handy carrying case. approximately the size of the average brief case, the Cub-Corder weighs only 1278 lbs. and may be carried by a handle or shoulder strap. The entire operation is controlled by a switch on the microphone, A high impedance output jack is provided for earphones or external amplifier and fast-forward and rewind are at 37" a second. A built-in oscillator permits playing through any radio. Complete details on the new unit may be obtained by addressing Hell Sound Systems. Inc., 555 Marion Road, Columbus 7. Ohio,

Transfilm Bldg. Gets Face Lift

◆ The Transfilm Building has received a face-lift—marble walls, new elevators, indirect lighting are brightening the building at 35 W. 45th Street, New York.



#### How other firms are improving business with pictures



#### Factory in a film can

"Wrap our plant in a package so we can carry it along on sales calls!" With these instructions to movie producers Forrell & Gage, General Monager Jock Kleinoder ordered a 16mm. color film about Volkert Stampings. Inc., Queens Village, N. Y.

Stampings, Inc., Queens Village, N. Y. Filmed with a Cine-Kodak Special Il Comera, the 20-minute movie explains Volkert's electronic parts monufacturing services to development engineers. "We credit the film," says Kleinoder, "with a lot of unsolicited orders which helped to pull us successfully through a slack period."



#### Stereo surpasses samples

You con't carry somples when you're selling furniture. But Charles W. Leord, Sales Monager of Jockson Choirs, Inc., wanted something more appealing, more persuasive than ordinary catalog pictures. After talking his problem over with a Kodak dealer, he decided to try dromatizing his products with 3-dimensional color slides mode with a Kodok Stereo Camera. The results were so vivid that all the Jockson salesmen are now equipped with Kodak Stereo Viewers and selling successfully with Kodachrome Stereo Slides.



#### Scale problem scaled with slides

A new product brought o new problem to the Toledo Scale Company. Introducing their new Volueprint System—for imprining pre-packaged food labels—called far color and showmanship. Yet they wonted to do it as economically as possible.

"We did it dromotically and successfully," says Advertising Monager C. H. Codwolloder, "by showing it of notionwide sales onnouncement meetings with Kodachrome slides and seven Kodaslide Signet 500 Projectors."

How con you use photography to boost sales, cut costs, and improve efficiency? Your Kodak Audio-Visual Dealer can help you answer this question.



## Projector breakdowns don't trouble this captain's mind

"We simply can't afford a projector breakdown," says Tony Marinkovich, Captain of the French Sardine Company's "Star Kist," mother ship of a huge tuna fishing fleet operating out of San Diego, California. "Movies are the heart of our employee-relations program. We even have a helicopter fly new films out to us. The Pacific's no place for a projector breakdown. An interruption of our movie program can mean a mighty unhappy, unproductive crew.

"That's why I take aboard the Pageant Sound Projector you see with me here," adds Captain Tony. "It not only stands up against the salt air and rough usage, it takes the gaff without a bit of maintenance."

No wonder. The Kodascope Pageant is the *only* 16mm, sound projector designed to by-pass the most common cause of projector failure—under- or over-oiling. It's permanently pre-lubricated—never needs a drop of oil!

#### For sales and training

Whatever your business, if you use movies, this projector ruggedness can be valuable to you, too. Salesmen on the road, for example, give their projectors a real beating. Even in the home office, where a projector is used for training by many different people, oiling and maintenance schedules are hard to keep track of. But with a Pageant, you never have to worry.

And to assure brilliant screenings with

superb sound, Pageant Sound Projectors have many more outstanding features. Just send the coupon for a free catalog with full details.



EASTMAN	(ODAK COMPANY, Dept. 8-V, Roche	ster 4, N. Y.
Please send me the	nome of nearest Kodak Audio-Visual Dealer and cample	te information on
المصامحاء فمحسنيس	☐ Kodascope Pageant 16mm. Sound Projectars ☐ Cine	-Kodak Special II
doibment cuecked		
Comero   Kodasi	de Signet 500 Projector 🔲 Kodak Sterea Camera and Vit	
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Comero   Kodasi	de Signet 500 Projector 🔲 Kodak Stereo Comera and Vit	

#### Proves Value in Training— Red Cross Film Set for TV

★ The Care and Use of the Clinical Thermometer, a new film which early distinguished itself as a nurse-teaching aid, is being made available to television stations cooperating in an extensive educational campaign sponsored by the American Red Cross.

Studies in selected areas of the country show that most people do not have the basic knowledge required for correct use of the thermometer, an essential instrument in safeguarding family health, according to Ann Magnussen, director of the Red Cross nursing services.

The 11-minute film explains how to read, clean and care for the thermometer and gives instructions on keeping a record that will help the doctor determine the treatment for the patient. It was produced through a grant from the Becton. Dickinson Foundation, by The Institute of Visual Training.

The Red Cross has employed the film successfully in its home nursing classes and in high school classes. A study of the film as a substitute for an instructor described the results as impressive and significant for emergencies where large portions of the population need such training and the number of qualified instructors is limited.

"Even without guided practice after the film presentation, there is a very substantial acquisition of correct knowledge and skill," the report concludes, Miss Magnussen used the film in the Far East, assisting volunteers who are bringing the Red Cross teaching program to dependents of American military men.

Atlas Film Corp. Assigned Budweiser Champ Bowling Film

\* With bars and howling alleys frequently under the same roof and the beer break established as a custom of bowling, the sponsorship of bowling teams by brewers is a convenient promotional unity. Supporting this circle of interest is a new film. Let's Roll ## ith the Champions, in production for Anheuser-Busch at Atlas Film Corporation. Oak

The film's championship cast includes five members of the Budweisers, record-holding Anheuser-Busch team. The "Buds" set the 1951-55 team mark for the nation, 3,565 pins, on St. Louis lanes in February of this year.

Al Bradish will direct the black to be film from a script by Hal Secon, Bill Stern will provide a sports mis narration. Shooting starts in July.

#### **What's New in Business Pictures**

Field Reports on Sponsored Film Production

#### Motion Picture History Told in Novol Photo Center Film

\* Origins of the Motion Picture, a filmed history of the development of practical motion picture photography and projection, will be released soon to Navy film libraries by the U.S. Naval Photographic Center at Washington, D.C.

Produced for instructional use in the Naval Photographic School, Pensacola, Florida, the 20-minute production also provides professionals with background information on man's search for ways to pictorialize action. The film traces motion picture history from the cave drawings of Altamira, Spain, to Edison's Vitascope.

The story of scientific progress is

told by means of still photographs, original artwork, stock motion picture footage—some of it reproduced from paper film—and live photography. Chief sources of information and equipment were the Library of Congress and the Smithsonian Institute. Other groups assisting were the Thomas A. Edison Foundation, West Orange, N.J., and Eastman House, Rochester, N.Y.

Among devices demonstrated in the film are the Thaumatrope, demonstrating persistence of vision; the Zootrope, a revolving cylinder giving the illusion of motion; Edison's drum picture machine and his 1339 Kinetograph, the first sound motion picture machine to use roll film. Prints of Origins of the Motion Picture will be offered for salthrough the U.S. Office of Education. The film has been selected for showing at the Edinburg and Venice film festivals held in August.

Jay E. Gordon, project super visor at the Naval Photographic Center, acted as writer, director and supervisor of production, Gordon is leaving the Naval Photo Center to join the Missle and Control Equipment Division of North American Aviation. Downey. California, as writer-director in the company's film program.

#### "A Ploce to Live" Is First of Series on Problem of Aged

\* Production of the first of a series of new films on the problem of the aged has begun at Dynamic Films Inc., under the direction of executive producer Lee Bobker.

The film, to be titled A Place Te Live, is being made for the National Social Welfare Assembly, a central organization of the welfare organizations which has been much concerned, through its National Committee of the Aging, with geriatric problems.

The picture will be a general treatment on old age with particular emphasis on Homes for the Aged. Although the committee believes that only a small percentage of older people should have to seek shelter care in "Homes," in those cases where it is necessary there should be certain standards of lacilities and care set up to counteract the appalling conditions now found in too many "Old People's Homes."

The film, which will be 25 minutes in length, 35mm b, w, was written by Ralph Schoolman, and will feature Loretta Leversee in the leading role.

In addition to its interest in private and governmental social welfare organizations. A Place To Live has been designed to appeal to industrial and labor organizations concerned with problems of aged employees and members. A second film scheduled for the series will be about retirement.

Information on the new series may be obtained from Miss Geneva Mathiason. Secretary of the National Social Welfare Assembly, 345 E. 16th Street, New York 17, R

#### **Continental Con Retail Film**

• The Continental Can Co. has retained Transfilm, Inc., to produce a retail merchandising film to be called *The Grocer and the Canny Dragon*. Also Wilder is writing the original music.



35mm calor release prints

Kodachrome printing

35mm filmstrips

16mm Kodachrome enlarged to 35mm color



#### Hill Acquires Olympus Films

• Olympus Films Productions, Inc., recently was purchased from WLW Promotions, Inc., by James B. Hill, Olympus General manager. The studios and offices will remain at the present location, 2222 Chickasaw St., Cincinnati, Ohio.

Olympus will continue to produce industrial films but will also expand operations to include editing, scripting and motion picture consultant services and a complete slidefilm service.

Olympus currently has in production color sound films for Avco Manufacturing Corporation. Lycoming and Crosley Broadcasting Corporation. Hill previously was affiliated with several advertising agencies including Foote. Cone and Belding. Lord and Thomas, Brooke, Smith. French and Dorrance, Inc., and Knox Reeves.

#### Jack Frost Spatlights Stars

• Bright lights are the kind that shine on topflight celebrities and a number of these have been finding their proper illumination under the guidance and facility of Jack Frost of Detroit.

Three stars who recently have been given the first magnitude treatment by the Frost team of theatrical lighting specialists are George Gohel. Dave Garroway and Horace Heidt. For the Garroway Today telecast, the lighting crew set up their big lamps in Detroit's Chrysler Salon.



#### SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Camplete studio and laboratory services. Color printing and lacquer coating.

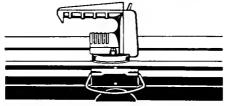
## **ESCAR**MOTION PICTURE SERVICE,

7315 Carnegie Ave., Cleveland 3, Ohio

# The Screen you asked for... the new radiant Screenwater

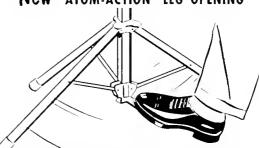
Here is the Projection Screen that incorporates *all* the features requested by leading business, sales and industrial users of motion pictures and slides. The Screenmaster offers a brilliant reflective surface, amazing ease of setting-up and dismantling, rugged trouble-free construction, plus colorful streamlined design that enhances every showing.

## New "FRICTION CLUTCH" CARRYING HANDLE



New grip fit handle for easier carrying . . . incorporates friction clutch with gliding action for instant adjustment of screen to any height. Illustration also shows, just below the handle the Screen Leveller for horizontal levelling of screen when floor is uneven.

#### New "atom-action" leg opening

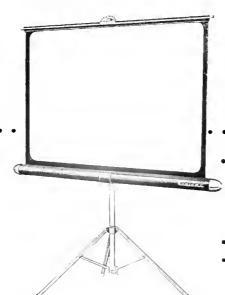


The Screenmaster offers a new sensitive triggertype leg opening device. One touch of your toe and POW!—all three legs spring into proper position. No stooping, no lifting, no sticking.

#### The World's Most Complete Line of Projection Screens

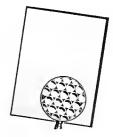
There is a Radiant screen far every need — Partable tripad models, Wall Screens, Ceiling Screens, Table Models, Lace and Grammet Screens — and the new wide screens in sizes from

30 inches to 30 feet! . . .



## IMPROVED "Vyna-Flect" SCREEN FABRIC

The Screenmaster utilizes the newest development in beaded screen fabric. It's washable and mildewproof—and gives you brilliant, contrasty pictures.



#### Plus MANY OTHER FEATURES

Including added ruggedness, new leg lift-up tab, stranger cases, new finish and colors. Write far illustrated catalag and complete prices.

#### RADIANT

RADIANT MANUFACTURING CORP.

1225 SOUTH TALMAN AVENUE . CHICAGO 8, ILLINOIS

#### Bell & Howell 16mm Projector Telecosts Mag, Optical Sound

\* A 10mm motion picture projector for telecasting magnetic as well as optical sound films was introduced at the recent National Association of Radio & Television Broadcasters Convention in Washington, D.C.

Produced by Bell & Howell Company, Chicago, this unit is described as the first ty projector which need not be electrically locked to the telecast signal, a factor which eliminates a special motor drive, making for lower installation and maintenance costs, easier operation. To telecast a movie it is necessary only to set up the projector and press a button.

The new projector, the Bell & Howell 614 CBVM, is built to meet the specifications for sound and picture quality established by the Armed Forces for the JAN 16mm sound motion picture projector. Like the JAN, it has sapphire film guides and a carboloy shuttle for long life.

The magnetic playback feature gives television stations an added program tool—for telecasting news-reels and "on-the-spot" movies. Magnetic sound on film, which can be played back for telecasting with the new projector, is quickly recorded and the sound commentary remains synchronized with the action. The actual recording of the film will be done on separate equipment, this unit being for playback only.

Magnetic striping of 10mm film is available as a service from Bell & Howell Company and other organizations. Striping machines, with which television stations can apply their own magnetic stripe to the film edge, now also are obtainable from several manufacturers.

The projector has a shutter speed compatible with the tv scanning rate and synchronizes perfectly with the Vidicon TV camera. With a 300-watt, 25 hour lamp it provides illumination for either black and white or color Vidicon cameras. An electrical reverse climinates hand re-winding for eneing. All functions including a change-over circuit from one unit to another, can be operated at the projector as well as by remote control.

In its "building block" or unitized construction, each major component is designed as a self-contained unit. Any unit can be removed for replacement or service. An hour counter records operating time as aid to systematic maintenance.

is 4 & Howell expects the new ty proposer to be available in September.

#### NEW AUDIO-VISUAL EQUIPMENT

Recent Equipment Developments for Production and Projection



Film choin for telecasting in monochrome. The new Bell & Howell TV projectors play back magnetic as well as optical sound on film.

#### **PEERLESS** Reconditioning

Among the prints in your Film Library, there are undoubtedly some which, through hard, frequent usage have been damaged — with the result that the impact of your message on audiences may be seriously diminished.

Our many years of experience in the protection, preservation and reconditioning of film can profitably serve you in prolonging the useful life of your prints.

Peerless Re-Conditioning services include:

INSPECTION REPAIRS

CLEANING FOOTAGE REPLACEMENTS REHUMIDIFICATION

SCRATCH REMOVAL

"PEERLESS TREATMENT" TO RESIST FUTURE DAMAGE.

Get Longer Life for Your Prints!

Cost? Surprisingly low! Write for Price List.

## DEERLESS

FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, N. Y.

165 WEST 46th STREET, NEW YORK 36, N. Y. 959 SEWARD STREET, HOLLYWOOD 38, CALIF.

#### Twin-Selectroslide With 96 Slide Copacity Announced

♦ Business firms, salesmen and others concerned with showing great numbers of slides to prospect groups will be interested in the new Twin-Selectroslide projector announced by Spindler & Sauppe, Los Angeles.

The Twin-Selectroslide has a capacity of 96 (2 x 2) slides but any number of magazines could be projected in an uninterrupted lecture. The turbin-cooled projector takes 750 and 1000 watt lamps. The automatic slide changing unit projects slides made from natural color or black and white 35mm film. Projection is by remote control or set automatic controls.

Sound may be adapted in several ways including an arrangement for continuous sound for exhibit operation without an operator. Also available is a special tape recorder producing an inaudible impulse at the end of the text to each slide, regardless of the length of the narration.

A control unit, mounted at the rear, permits the Twin-Selectroslide to operate automatically at slow speed (changing slides every 16 seconds) or at fast speed (changing every 7 seconds). A control switch allows the unit to be operated on only one magazine by remote or automatic control at the two speeds. The remote control can be obtained in any desired length to accommodate lecturers who prefer to change slides themselves from the speakers platform.

The No. 350 Twin-Selectroslide is available with projection lenses ranging from 2 to 11-inch focus and with a special mount to accommodate the large Eastman "Ektar" lenses.

#### Cinekod Folder Depicts Wide Selection of Film Units

• Illustrated data sheets on all motion picture equipment available from Cinekad Engineering Company are offered in a folder issued by the New York firm.

Pictured and described are such items as tripod dollies, swivel ball joint attachment for tripods, tripod triangles, camera shoulder braces, microphone booms, synchronous motor drive for 16-35mm projectors, synch-motor drive for the Arriflex, Bolex, Cine Special and Pathe cameras, blimps, hydraulic elevator tripods and other kindred equipment.

Copies of the folder are available free at Cinekad dealers or direct from the company at 500 West 52nd Street, New York City 19, N.Y.

#### CASE TISTEES

#### The UAW-CIO Prepares a Film n the Guaranteed Employment Plan

ponsor: UAW-CIO labor organization. litle: Work or Wages Guaranteed. 18 min .. color, produced by Sound Film Studios.

In preparation for the important negotiations hich took place early this month with Ford and eneral Motors, the United Automobile-Aircraftagricultural Implement Workers of America



PETER A. BUTZEN

SERVING THE ART AND ANIMATION NEEDS OF MOTION PICTURE **PRODUCERS EXCLUSIVELY** 



SUperior 7-8985





reversal processing job, from camera to projector, in 25 minutes including developing, reversing, bleaching, fixing, washing, drying, footage count. A complete negative, positive, and reversal machine. Regular price \$5575.66. Specially priced, in new condition, for a limited time only... \$2495

**Houston 16mm** Processing Machines

Write for details.

gordon enterprises

5362 NORTH CAHUENGA BOULEVARD NORTH NOLLYWOOD, CALIFORNIA TELETYPE: WUX, NORTH NOLLYWOOD

(UAW-CIO) prepared a film on the Guaranteed Employment Plan which was the union's "asking price" in negotiations.

As explained in the film, the terms of the LAW's plan, which became familiar to everyone during the days preceding settlement, asked for 100% pay during layoff periods, plus other considerations, though it was obvious they would accept considerably less if the Guaranteed Annual Wage principle could be won.

#### Made at Law Cost by Detrait Studio

Titled # ork or # ages Guaranteed, the film is an 18-minute, color production made at small cost in Detroit by Sound Film Studios, with technical advice by Don Peters of the Andio Visual Department of Syracuse University, After showing scenes of the background of LAW and the strife which led up to LAW-CIO's present position as bargaining agent for 1,300,000 auto workers in 40 states, the film gets down to specific cases by staging a mock collective bargaining session with management vs. union. All parts were played by UAW members. As presented in the film, the GAW principle seems, of course, to be completely sweet, reasonable and workable.

#### Shawn to Members Preceding Talks

If ork or II ages Guaranteed was shown to as many UAW members as possible in the month preceding the contract deadline at Ford and GM; it will find further employment as negotiations begin at Chrysler and other corporations with which I AW has contracts.

Non-union audiences may obtain the film for rent or by purchase from Contemporary Films. 13 East 13th Street, New York, Rental: color, \$15; b w. \$7.50. Purchase; color, \$150; b w.

#### 'Man Against Hunger' Released by Allied Chemical & Dye Corp.

Sponsor: Allied Chemical & Dve Corp., Nitrogen Division.

Title: Man Against Hunger, 13 mm., color, produced by Americana Productions. Inc.

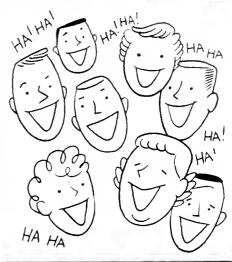
\* This new film has been made from about two hours of footage contained in old Allied films which have been lying fallow on the shelves for several years. Though not made from new photography, the resulting picture shows little of its age. It is spruced up with an animated opening (by Visualscope), slick editing and excellent narration by Joe Julian.

The principal points of interest are a series of stop motion shots of the germination and growth of seeds and young plants, showing the effect of nitrogen on their growth and health.

Allied makes such brand name fertilizers as Urea 45 and Arcadian 12-12-12, also sells the nitrogen components to other plant food manufacturers.

The picture is available on free loan to any interested audiences. TV stations may also obtain the film. (It played the NBC flagship stations. WRCA-TV. early this month.) The Tom Boggs Organization supervised the production for the Nitrogen Division of Allied.

## YOUR FILMS





**OUR CLIENTS SAY-**GANZ FILMS GET ACTION!"

WILLIAM J. GANZ COMPANY, INC.

PRODUCERS AND DISTRIBUTORS OF MOTION PICTURES, SLIDE FILMS AND TV COMMERCIALS

40 East 49th Street New York 17, N.Y. Eldorado 5-1443

NOW IN OUR 36th YEAR



AKING SURE THAT a nation-wide audience of home builders learns that it is "an organization of producers manufacturing quality lumber today and growing trees for tomorrow," the Western Pine Association of Portland, Oregon has been circulating fomm sound motion pictures of its members' activities since 1936.

Harvesting the Western Pines, a black and white film produced in 1936, prompted a second film in 1937 - Fabricating Western Pines. In 1939, Building a Home with Western Pines was released.

The "forest-to-you" and "this-ishow-we-make-it" themes of these films responded to the American interest in natural and industrial wonders and to the curiosity of the home conscious. The Western Pine Association attributes much of the success with individual showings to dealer demand. Borrowing the films often, the dealers use them for sales staff education and customer contact, presenting them before local clubs and service groups. School showings likewise have swelled the audience total.

Between 1945 and 1953, Western Pine mavies received 50,201 showings throughout the country with a total counted attendance of 3.161.036. Additionally, during the five year period ending in 1953. the films rolled up a total of 261 television showings before an estimated audience total of 116.830.-

Western Pine's first color picture. The Bounty of the Forest, was re-

Scenes above and below - - - c ta co



#### Visuals Promote the Western Pine

Since 1936, the Western Pine Association Hos Used 16mm Sound Motion Pictures to Reoch Home Builders, Dealers

leased in 1953 to replace Harvesting the # estern Pines. All the films now have been cleared for ty. They usually are accepted by stations with open time slots, but retail lumber dealers sponsor The Bounty of the Forest on local stations.

The Bounty of the Forest, produced in black and white and color versions for the fullest possible tv distribution already has proved outstanding, having been viewed by an estimated 67,500,000 persons during 1951, Placed through the Public Service Network of Princeton. N.J., it recently was shown over a 37-station tv hookup which blanketed the eastern half of the United States. This showing was held during top time periods on a Saturday night in Eastern and Central time zones.

In the 16 months since its release. Bounty of the Forest has registered in 1.266 bookings, not including 66 hookings on tv. This film also is aimed at school groups with an accompanying study guide of 25 questions keyed to the production and end-use phases of the

Other than the ty bookings by PSN (300 in 1951), all circulation of Western Pine Association films is handled through the organization offices at 510 Year Building.

Latest Western Pine Film Is "Operation Attic"

 Reaching the lucrative remodeling market is the objective of the latest Western Pine Association picture, Operation fttic, a 20-minute color film just recently released for public distribution.

The new subject joins the growing library of the Association as the first of a planned series of "how-to-doit" films designed to show home owners the simple steps in remodeling and finishing.

Portland 1, Oregon. The three file currently available on free loan i clude the Association's two hard favorites and the new tv pacema:

Fabricating the Western Pines, 35-minute black and white instru tor on the fabrication and assemb of sash, doors, frames and scree as made from Western Pines, po traying their proper installation house construction. Seen are the m chines, tools, methods,

Building a Home with Weste Pines, filmed in black and while with color closing scenes, this p: ture spends 25 minutes on the ste by-step construction of a Cape Co Colonial home made from Weste Pines. These sequences were sh during the building of the Weste Pine Home at the Golden Gate I ternational Exposition, In close-up craftsmen make clear the qualiti and uses of Western Pine wood.

The Bounty of the Forest, a 2 minute documentary filmed in coland black and white (tv), begi with a brief treatment of America natural resources since the count was settled, flows into the histo of forest resources and describ modern tree farming and forest pr tection. Harvest (logging) and m operations are visited. The view is taken to the Western Pine Ass ciation laboratory and product ut ization is covered.

The Western Pine Association b gan in 1952 to sponsor a series : 13 1-minute theatre films for loc commercial advertising. These film have been used a total of 2.67 weeks and shown before 3.128.00 viewers.

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Where to Get These Films

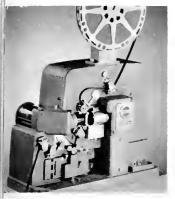
• Prints of Western Pine films ma be obtained by adult groups writing to Association hdq., 510 Yeon Builing. Portland 1, Oregon. Films at free except for one-way transport tion charges.



drum, through film gate, on to single drive sprocket.

Easiest to operate (with finger-tip control panel, softly illuminated). Start motor, turn on lamp, adjust sound volume.

Easiest on your films - 3-spot safety film trips protect films by stopping projector immediately in case of emergency.



Designed for uniformly-illuminated TV image is new Eastman Model 300.

#### astman 16mm Continuous rojector for Color Telecasts

A new 16mm projector designed improve the quality of color teleision film programs by providing continuous, uniformly-illuminated mage, has been announced by the astman Kodak Company.

Designated the Eastman 16mm Continuous Projector, Model 300. he machine is entirely new in deign except for the sound head which is similar to the head used n the Eastman Model 25 Projector. pecial features include an f 1.6 ptical system and automatic comensation for film shrinkage.

The optical system on the new projector has a collimating lens of 5" focal length: tilting, rotating nirrors to compensate for film ravel; and a 3" f 1.6 objective ens focused on the film. A flying pot television tube is used as the ight source.

The projector operates at the tandard speed of 24 frames per econd. The mechanism is driven by an 1800-rpm synchronous motor which is loosely coupled to a small synchronous motor in the sound head to keep the two motors in phase during starting and stopping.

Automatic compensation for film shrinkage is accomplished by the use of a special sprocket. The film is fed over a curved gate and

around a spring-loaded, pivoted roller to a second sprocket, which is geared to the controlling sprocket. The pivoted roller and its linkage which effectively measures the pitch of the film between the two sprockets. assumes different positions for various degrees of film shrinkage.

The projector is equipped with arms to accommodate 3,000 foot reels. It is contained in a cast aluminum housing which is mounted on top of an electronic scanner unit.

Information regarding the Eastman 16mm Continuous Projector may be obtained from Motion Picture Sales Department, Eastman Kodak Company, Rochester 4, New York or from suppliers of television station equipment.

#### Non-Magnetic Film Splicer Works with All Film Bases

◆ Clear Vision Magnetic Film Splicer, a completely non-magnetic splicer which works on all film bases — including duPont Cronar Polyester base which cannot be spliced with conventional cements - is being distributed by Camera Equipment Company. New York.

The splicer is said to make a strong butt or lap splice, straight or



diagonal, in 16mm, 35mm and 171 gmm film. The splicer uses the newly developed Mylar perforated transparent splicing tape, only 112 mils thick.

Camera Equipment Company states that the splices do not show on the screen. Butt splices, taped on both sides for maximum strength, are only 3 mils thicker than unspliced regular safety film, vet have 5 times its tensile strength and wear resistance, the company points out.

Economical Professional Motion Picture Production

610 NORTH WOODWARD AVENUE RMINGHAM, MICHIGAN

ESTABLISHED IN PENNSYLVANIA IN 1940 REORGANIZED IN MICHIGAN IN 1953

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JAMES E. MacLANE. Executive Producer 20 YEARS PROFESSIONAL EXPERIENCE IN FILM PRODUCTION

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#### CAMART TIGHTWIND ADAPTER

Used by:

Film libraries Laboratories Inspection tables Television film depts. Film editing departments Film Opticals Film animators Film handling rooms

#### **8** REASONS WHY:

- Far faster and smaather caring of film.
- Designed to fit all rewinds.
- Saves storing af film an reels.
- For left and right side rewinds.
- Chrome plated ball-bearing film guide roller.
- · Care adapter fits male and female 16mm and 35mm plastic cores.
- Eliminates film cinching and abrasions.
- Daes nat interfere with normal use of the rewind.

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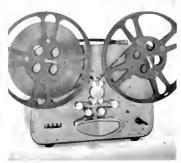


\* Motion Retures Slide Films rV commercials



**Headquarters for Motion Pictures** and Slide Films to stimulate ACTION

Telephone Circle 7-6797



Stoncil-Hoffman Model S6

#### New Professional Magnetic Film Line Shown by Stancil-Hoffman

• A new line of professional magnetic film equipment has been announced by the Stancil-Hoffman Corporation, Designed as the Model S6 system, the equipment has been brought out to answer the requirement for portable recording systems that can be operated from normal AC sources or batteries.

The studio production unit consists of three cases  $10^3$   $_1$  by  $14^1$   $_2$  x 6 inches. One case contains a two-channel microphone preamplifier mixer with an announce microphone and buzzer system. The second case contains the recording amplifier, playback amplifier, and power supply. The third case contains the film transport or sprocket drive. It is the heaviest of the cases, weighing 24 pounds and has a film capacity of 1000 feet. One of the S6 systems is complete within a single case.

The 86 system is engineered around a 24 volt battery supply because of the availability of extremely efficient and well packed 24 volt batteries. A full line of inverters and converters is available for any camera and recorder combination.

The 86 is available for 16 or 171 gmm film. Many accessories can be used with the 86 including sound powered telephones for intercommunication, lightweight portable microphones with wind screens, special directional microphones, cables, batteries, and other equipment necessary for complete sound channels.

A complete description of the various camera drive systems for field operation is available from Stancil-Hoffman Corporation, 921 North Highland Avenue, Hollywood 38, California.

#### TDC Stereo Slide Table Viewer Announced by Bell & Howell

\*A new TDC stereo slide table viewer designed for use by small croups recently was announced by the TDC Division of Bell & Howell Contents. Chicago.

The own projects a stereo still picture of in 3 x 10 screen similar

#### **NEW AUDIO-VISUAL EQUIPMENT**

Recent Equipment Developments for Production and Projection

to that of a television set. The projector and screen are combined into one lightweight, blower cooled, 15½-pound unit. With the new projector, slides may be viewed in fully lighted rooms. Its black screen is said to provide sharp contrasts and the hood, which shields the picture from reflected light, to enhance the value and depth of the stereo picture.

The 761G Stereo Table Viewer is similar in appearance and operation to the TDC Stereo Project-Or-View. Unlike the Project-Or-View, the new unit does not contain a converter for projecting on a large screen, nor does it accommodate 2 x 2 two-dimension slides. Focus, vertical and horizontal adjustments are separately controlled by three knobs on the front. The focus knob con-

trols both lenses, making individual lens focusing unnecessary. Once properly aligned, no further adjustment is needed with properly mounted slides.

The viewer takes any ASA (American Standards Association) 158 x 1-inch stereo mounts of glass, metal, cardboard or lightweight plastic. The housing is of die east aluminum and Royalite. Twin 200-watt lamps are standard equipment, 300-watt lamps may be used. Two 3-inch f 2.8 lenses are provided with the unit.

Accessories for the new viewer include a carrying case with storage area for the slide changer, a Stereo Selectron tray loading automatic changer, which holds up to 30 slides and a carrying case for the trays. The unit now is available from TDC.



Arricard 35 "Single Unit" Camera

#### Arri Sound Camera Unveiled by Kling Photo Corporation

• A new "single unit" double-system picture and sound recording camera, the Arricord 35, recently was introduced by the Kling Phote Corporation, New York and Lor Angeles, distributors of Arri motion picture equipment.

The new outfit is a compact combination of the latest Arriflex 35 Model HA camera, with a magnetic sound recording unit using 17½mn film, both housed in a single sound blimp with external controls. Due to its 24 volt battery operation, the Arricord 35 may be used away from the usual studio facilities.

Its easy portability makes the unit particularly suitable for news reel, location and sound filming industrial motion picture work, low budget and tv film production and for filming in confined spaces. Through-the-lens focusing and viewing permit camera operation by a single cameraman: duplicate controls for an assistant are provided.

The Arricord 35 is sold complete with three lenses, amplifier and batteries,

#### Roll Tables for Projectors, Recorders Set for NAVA

 Logical accessories are the new rolling tape recorder and projector tables announced by Commercial Picture Equipment, Inc., Chicago.

The firm has also announced a larger version of the recorder table for projectors and a new film splicer. All three products will be shown for the first time at the National Audio Visual Association trade show, July 24-27, at the Hotel Sherman, Chicago, CPE will occupy booth M-102.

Called Roll-A-Lock Jr., the new all-steel tables are lower priced versions of the company's standard Roll-A-Lock projector tables for heavy-duty use. Two heavy gauge steel shelves on both models are rigidly bolted to the legs of steel tubing. Plastic finish shelf surfaces are said to minimize the danger of equipment being pushed off.

Both tables will support over 200-



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"special musical score" results at "library" prices



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pounds and are mounted on rolling 21/2-inch rubber casters with autonatic locks. The recorder table is 291/4-inches long. 1612-inches wide. 28-inches high—bringing recordng equipment to the proper operating level. The projector table is 291/4-inches long. 161 g-inches wide. 381/2-inches high. It is equipped with a third shelf for film.

Accessories for the new tables inlude an outlet box in colors to natch the tables. Equipped with a



25-foot cord and mounted on the leg of the table, the outlet receives he plug directly from the projector or recorder.

CPE's new film splicer is made of cast zinc alloy, with hardened cutting blades and tension held splicing arms. It cuts and splices in one operation. A jeweled scraper is adjusted to scrape only the emulsion of the film. Sprocket guides are located so that color, as well as black and white film can be spliced without crossing, regardless of direction of travel.

#### 20" Zaomar Reflector Lens for Still and Movie Cameras

◆ A new 20" Zoomar-Reflector lens. for still and motion picture cameras. has been announced by Zoomar Corp., Glen Cove, Long Island.

The 500mm lens combines long



focal length with high picture quality, compactness and light weight, according to the manufacturer. It measures 734" long by 5" in diameter, weighs approximately 312 lbs. and has a speed of 1:5.6.

The new lens can be used with mirror-reflex housing on Leica-type and Contax cameras; without mirror-reflex housing on 35mm singlelens reflex cameras.

Other details can be obtained by writing to Zoomar Corp., 55 Sea Cliff Ave., Glen Cove, Long Island.

#### Saundview Rear Screen Unit for Sound Slidefilm Users

• Release of a new Soundview Rear Screen unit has been announced by the Automatic Projection Corporation. New York.

The Soundview Rear Screen will accommodate any Soundview projector model, PS43, PS63, PS65F. The unit sits on any small flat surface and presents a clearly defined image from any angle in a brightly lighted room, says the manufacturer. The unit contains a folder easel type screen, picture image size 11" x 14", and has room for a slide carrier and extra lens. Overall size of the unit is 8" x 18" x 10", weight 9 lbs.

Further information and descriptive literature can be obtained directly from the Automatic Projection Corp., 282 Seventh Ave., New York 1. N.Y.

#### **COLOR SLIDEFILMS** FOR INDUSTRY OLOR FILMSTRIPS FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have worked together in producing over 550 color films. If you want a complete production or require specialized ossistance on any production problem, contact Henry Clay Gipson, President . .

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#### scratch removal

#### the holiday that puts films

#### back to work!

SCRATCHED or damaged films can't do a good job for you—but you needn't keep them idle on the shelf. After a short vacation with us you'll be proud to put them back to work for many more years of active service than you'd think possible-and at lower cost than you dare hope!

Our exclusive RAPIDWELD process chemically reconditions film so that imperfections like scratches, "rain", oil-stains and brittleness disappear-your film looks like new!

Why not join the scores of Business Screen readers\* who regularty send us their precious originals, negatives and prints secure in the knowledge that they will receive our prompt, meticulous treatment and expert care—for only pennies per foot.

tous treatment and expert care—tor only pennies per foot.

\*To list only a few: Aetna Life, Bell Telephone, Am. Medical Assn., Nat. Audubon Soc., RCA-TV, CBS-TV, ABC-TV, Ziv TV, Alcoa, Am. Can, Am. Cyanamid, Ford Motor, Gen. Electric, IBM, Pan Am. Airways, United Airlines, E. I. duPont, U. S. Steel, Penn. Water & Power, Swift, Ansco, Eastman Kodak, George W. Colburn Lab., Ace Film Lab., Caravel Films, Color Service, Jam Handy Org., Mecca Film Lab., Precision Film Lab., Sarra, Transfilm, Warner Bros., United Artists, Paramount.

16 and  $35~\mathrm{mm}$ ORIGINALS • NEGATIVES • KODACHROMES • PRINTS

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Send in a 100 foot reel of film for your FREE SAMPLE. Your film with Color Reproduction's Magnetic SOUNO TRACK, will be returned to you in a few days postpaid.

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CHARLES F. SKINNER

#### Charles Skinner Praductions Sets Western Studia and Staff

★ Charles E. Skinner, executive producer-director of The Charles E. Skinner Productions, Inc., has taken a four-year lease on the Westfilm Studios in Hollywood, as a new west coast base of operations.

The studio is part of an expansion program launched on both coasts. The west coast addition includes a main sound stage "floated" between the outside walls, measuring 110 by 110 by 30 feet, equipped with Mole-Richardson lighting equipment. Two smaller stages measure 28 by 30 feet and 30 by 70 feet. The plant has executive offices, dressing rooms, projection facilities, and carpentry equipment for handling props and freight.

The new facilities will be used for business and industrial films, short subjects and television production. First to roll there will be Sergeant Preston of the Yukon, a telescries for the Quaker Oats Company. The first episode of the 52-film series got underway on location in Aspen, Colorado, June 13, with Skinner personally producing and directing.

The industrial and business film branch is scheduled to start a new project for the New York Telephone Company, through eastern facilities.

Several appointments have been announced in connection with the expansion program.

Raymond J. Rand will serve as general manager with Tom Curtis, formerly of MCM, Columbia and The Jam Handy Organization, Inc., taking over studio management and

RAYMOND J. RAND



#### News of Stoff Appointments Among the Producers

production supervision. Basil Bevea heads the New York writing and creative staff. Albert Kelley, most recently with Jerry Fairbanks, will serve as associate producer and director of the business and industry film division and Nelson Gidding will be executive writer-editor.  $\Box$ 

#### Named Crawley Camptroller

◆ Appointment of J. E. Walsh as comptroller recently was announced by Crawley Films Limited, Ottawa, Canada.

An Ottawa partner in Arthur A. Crawley and Company, chartered accountants. Walsh has been engaged in lusiness investigation and management survey work.

#### Frank Shea to Pelican Films

 Frank J. Shea, former sales manager of March of Time, and John Sutherland Productions, has joined Pelican Films, Inc. as vice-president in charge of sales.

#### Goadwin Heads Business Films far Keitz & Herndon, Dallas

• Appointment of E. Howard Goodwin as head of the industrial film division was recently announced by Keitz & Herndon, Dallas motion picture producers.

Goodwin formerly was employed as economist for the Lion Oil Company and served three years as a special agent of the Federal Bureau of Investigation.



WALLACE B. STANFORD

#### Wallace B. Stanford Named Assistant to Raphael G. Wolff

Wallace B. Stanford has been appointed assistant to the president of Raphael G. Wolff Studios, Inc., Hollywood. His appointment is part of the continuing expansion of front office personnel begun early this year.

Stanford, for many years a sales promotion executive with California offices of various industries, comes to his new post from the container division of International Paper Company, where he had been engaged in sales promotion activities for the past four years.

He also has been with California Spray Chemical Corporation and Frankfort Distillers Corporation in the same capacity and at one time was district supervisor for the Cling Peach Advisory Board in San Francisco.

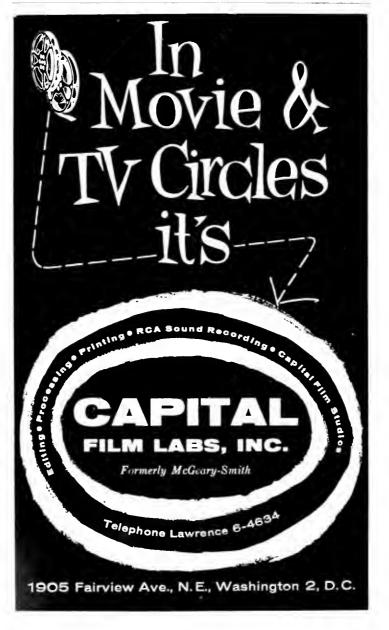
#### Three Named to Exec Jobs at Kling Film Productions

◆ Two new directors and a sales training director have been announced by Kling Film Productions. Chicago. The new directors are Robert Edmonds and Lloyd Bethune. In the sales training post is Ray Lee.

Edmonds previously was with the Canadian Film Board as a writer, director, editor and producer and served other Chicago producers in the same capacity. He also has worked in production in England. Bethune formerly was with other Chicago film companies and WGN-TV.

As sales training director, Lee presently is writing and producing a series of seven sales training films to be sold on a syndicated basis. The package consists of seven 15-minute films in color, records and supplemental sales promotion material.

Lee brings some 20 years experience in sales training, advertising and writing for motion pictures. He has worked in sales operations in the midwest and on the west coast.





the Chicago Boord Liahtina Trade's huge three-story trading room for color film production was mode possible by producer's twin-Diesel generator unit parked on Chicago street.

#### Diesel-Generators Help Wilding Shoot Color Anywhere, Anytime

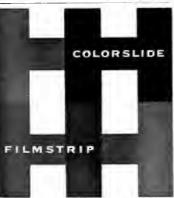
★ A twin Diesel-generator set. providing an independent and mobile source of power, is helping Wilding Picture Productions. Inc., to overcome a lighting problem on color film frequently faced on location shooting in new industrial plants.

Wilding officials point out that the modern trend in plant construction calls for greater skylight and glass wall areas. There's a lot of daylight where it used to be all artificial.

Color work doesn't permit "mixing." The practical solution is in the use of arc lights which provide a color temperature approximating daylight.

The ares consume a lot of DC current and that's where the generator set comes in. It's no baby. Mounted on a trailer and drawn by truck, it is believed to be the largest such unit operated by any commercial film producer.

Each of the twin generators is



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rated at 138 kilowatts, delivering 120 volts direct current. Units may be used together to produce more than 2,500 amperes, or separately when power requirements are 1,000 amperes or less.

To the layman, the output of the twin generators is sufficient to supply current for 275 average homes. or a good many city blocks.

The generators were acquired from Lift Truck Service Company, Chicago area distributor for industrial Diesel engines and materials handling equipment made by Buda Division of Allis-Chalmers Mfg. Company.

In addition to solving the problem of avoiding "mixed" interior light for color, the generators have of course provided a mobile answer to power requirements on much location shooting. They are also used to supplement available power for incandescent lights. Wilding uses a type of incandescent light which will take either AC or DC.

A recent instance where the generator set proved its merit was in interior location shooting of a production for the Chicago Board of Trade, Part of this film was photographed in the big room in the Board of Trade building used by members for trading. This is one of the largest single rooms in the world and is almost three stories high. The lighting problem for color shooting is obvious.

Initial surveys by Wilding showed that attempts to use available power in the building might result in blown fuses and serious delay in operation of ticker services and other wire service equipment linking the board with other trading centers throughout the world. Availability of the generator set (which could be parked on the street below! permitted production of the picture without hazard to normal trading operations.

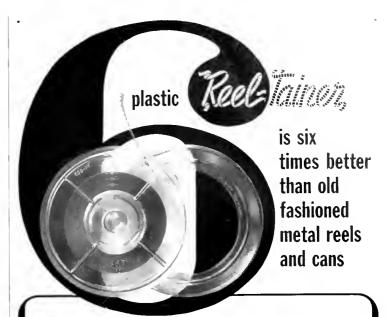
The generator set has traveled with Wilding crews as far east as New York, down through the Carolinas, in Georgia. Texas and all through the midwest.

#### Associated Screen News Names **Dunham General Manager**

\* \*

◆ Murray Briskin, assistant to the president of Associated Screen News Limited, Canada. has announced the appointment of Johnathan Dunham, as general manager of production.

Just prior to joining Associated Screen Studios, Dunham had been connected with Southern California TV Film Studios. Earlier, he served at Walt Disney Studios in personnel expansion and production.



#### 1. all in 1 Keekslainer. reduces handling - prevents mis-

matching of reels and cans

#### 2. fully automatic

self-threading — self-winding

#### 3. complete protection

no dust - no dirt - always clean

#### 4. full visibility

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#### 5. weighs less

reduces shipping costs sharply

#### 6. economical

costs much less than old tashioned metal reels and cans

reel-tainer is the new transparent high impact plastic reel and container that offers complete film protection, plus title and lootage visibility at lower cost.

8 MM 200 FT Roef-Tailion, 99c . 16 MM 400 FT Roef-Tailion \$1.20 (other sizes available)

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MODERNIZE YOUR PRESENT METAL REELS WITH FULLY AUTOMATIC Reel Chitch Available for 16MM REEL OVER 400 FT . 60c

Below: power for the lamps of film production is supplied by this huge mobile twin-Diesel generator set, mounted in troiler ot right. Through this heavy duty equipment (each of the twin units is roted of 138 kilowotts) Wilding Picture Productions, Inc. carries its own power into field or factory for today's color film production requirements. Arc lights approximate daylight in chorocter, avoid "mixing" problem frequently encountered in modern plants where illumination is a mixture of unbolonced light.



#### CANADIAN NEWSREEL

#### Crawley Puts 3-Story Plant in Operation, Adds to Staff

• A new, three-story film production building has been put in operation by Crawley Films Limited. Canada, whose building and equipment are now valued at over \$500,000. Of brick and glass construction, the new building brings to over 31,000 square feet the floor space available to Crawley production requirements.

#### Audio Pictures Daubles Space: 20,000 Ft. for Ad Film Trade

\* Motion picture advertising is a relative youngster in Canada but the youth suddenly has become a man and this phase of the film industry is experiencing a profitable upswing.

Apace this new business. Audio Pictures. Ltd., the motion picture ad division of Canadian Film Industries Co., Ltd., Toronto, recently doubled its studio space to 20,000 feet and acquired new recording, mixing and filming equipment. Audio took delivery from RCA of five tons of Photophone recording equipment, costing \$120,000.

Re-arrangements of the company's cameras, lights and laboratory facilities also is proceeding as Audio moves into construction of a second sound stage (15,000 square feet). A new carpentry, machine and plasterer's shop has been completed to meet the demand for additional prop-making facilities.

Audio is one of three companies in the Canadian Film Industries group, the others being Film Laboratories of Canada Ltd. (processing) and Dominion Motion Pictures Ltd., Studios (production),

#### Associated Screen Studios Adopts Unit Production

• Associated Screen Studios has instituted the unit system for commercial television and industrial motion picture production in the organization. Each unit will be headed by a producer-director with a writer, cameraman and editor responsible to him. He will draw the remainder of his crew from a common pool. Three of these units will operate out of the Montreal office of the organization.

Gordon Sparling, who has been with Associated Sereen Studios for 25 years, will head the first unit. Jack Chisholm will be in charge of the Toronto unit operation.

#### New Sound Slidefilm Guide

• Watch for the new 1955-56 edition of the Sound Slidefilm Guide.

#### Better Mileage for Business Films

Tips on Maintaining Screen Quality, Longer Print Life

\* Anyone who wears glasses not infrequently finds himself going about with so much dust on the lenses that a non-specs-wearer would be baffled how anyone could see through them. The answer is, of course, that the man with the dirty cheaters just gets used to them.

It's not hard to find an analogy from this in the business firm which uses films and loans them to outside audiences. Films may be muddy or scratched that the film sponsor is used to, seeing them so often, but the all-important audience is not,

#### Check Prints Regularly

Scratched or dirty films are a poor example of business public relations, and luckily, most companies are becoming more aware of the importance of regular checking and renovation of films which need it—and luckily, also, there is a process which does repair scratched

films so that they become as good as new.

Rapid Film Technique, Inc., o New York, has been repairing scratched film since 1938, Growing from a small shop that pioneered in scratch removal, the company this year will process over ten millior feet of film, and its list of customers includes practically all the major distributors in the theatrical, TV. edu cational and business film fields These include: General Motors and General Electric and General Mills: U.S. Government, U.S. Steel and U.S. Rubber: Columbia and Para mount: CBS and NBC: Association. Films and Modern: Ansco and Eastman: and the Universities of Pratically Everywhere.

#### Economy Is Rapid's Forté

A major consideration for most users of Rapid's service is economy. At a charge of a penny a foot, Rapid is successful in completely restoring scratched, unusable film which would cost 15-16c per foot to replace. As an example, one major U.S. corporation recently sent in its whole stock of worn prints, with a replacement value of \$150,000, and for a charge of \$10,000, got them back, as the company executive reported—"as good as new in every respect."

Rapid's president, Jack Bernard, points out that there are several kinds of film damage - some repairable, and some not. Torn sprocket holes, or films with the emulsion actually scraped off so that a very distinguishable whiteline shows on the screen cannot berepaired, and Mr. Bernard, after inspection, recommends replacement of these parts. But films that seem muddy, or with many fine scratches, and films with very obvious scratch marks can be brought back to newness by the Rapidweld process. This can be done at regular intervals, after periods of extensive use, almost indefinitely. Each treatment serves not only to rejuvenate the film, but to strengthen it as a safeguard against damage. There are old films showing today that have been projected many hundreds of times-preserved by regular Rapidweld treatments.

#### Restore 30-Yeor Old Prints

The current series of Our Gang comedies, now a smash hit on afternoon television all over the country, are actually not new prints at all, but 30 years old. They were brought in to Rapid in rusty old cans and the films were beat-up, to say the least, from their previous playings years ago in last-run movie houses. Restored to good condition, they



"We would like to trade our big (---) projectors for machines that the salesmen will carry"

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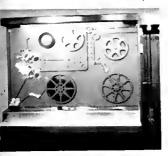
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e now a gold mine for their disibutor.

In addition to the Rapidweld eatment, for scratch removal and juvenation, Rapid also offers a apidtreat process which lacquers sw films to harden and protect em before use.

For the typical business film—fimm, either b w or color—the apidweld charge of a penny a foot mes to little more than the usual set of inspection and cleaning, apid also has facilities for storing fints after treatment during sumer off-seasons for fall delivery.



New 3M Striping Machine at Calvin Co.

#### alvin Reports Latest 3M triping Machine in Operation

A new chapter in the progress f magnetic film striping equipment is supplied by the recent exeriences of The Calvin Company. Cansas City, Mo., motion picture reducers.

Striping equipment, manufactured y Minnesota Mining & Manufacturing Company, was first installed t Calvin in June. 1953. Since that me Calvin has been doing compercial striping of 16mm and 8mm nagnetic film. The service was not dvertised because although the process as worked out on the first mahine was satisfactory, it was slow and the company wanted to avoid eing "swamped."

From experience gained on the nitial installation at The Calvin

Company, several suggestions — including ideas on pre-coating and humidity control — were made to 3M engineers. The manufacturer correlated these suggestions with material gathered from other field research sources and built a new applicator for the laminated magnetic tracks.

The Calvin Company has installed a redesigned machine which performs the process rapidly with what are described as highly satisfactory results. Calvin now is offering a complete striping service for 16mm and 8mm film and announces that it can apply any of the commonly accepted widths of 30, 50 or 100 mils on either the base or the emulsion side of the film.

A number of advantages are claimed for the 3M laminating method. In this new process a narrow stripe of magnetic oxide material, precision coated on a temporary plastic base, is laminated to the film. The temporary plastic backing subsequently is stripped off leaving only the magnetic oxide track on the film. Binding the magnetic track to the film is accomplished by an electric heating element on the laminator which activates an adhesive built into the laminated material - no heat is applied to the film itself.

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#### THE DIRECTOR'S ROLL

by Joseph A. Henoberg

THE ACTIVITIES of a motion piture director fall into two general areas one that is primaril creative, the other, a practical dolars and cents angle common to a business.

The director must have artist judgment, imagination, feeling, a understanding of life, and the ability to handle people. In addition he must know how to spend a dolar, and get a dollar's value in return. He must combine technical experience and methods with creative work.

A crew does the technical wor but the director gives the basic in structions and leads the way. He responsible for the content of cac scene produced. He determines th' camera angles-the arrangement c the settings—the lighting key. H directs the actors, using method suitable to different personalities He encourages some with a pat o the back -he uses the lash of rid cule to fire others-ome he bul dozes-some he must show b example—but the greatest numbe are guided by logical discussion an common sense.

By and all the director mus direct actors, crew and all behind the scenes activity.

The responsibility for both ir terpretation and production progres rests on his shoulders and obviousl must fit in with the authority anfinancial responsibility of the preducer.

Generally speaking. I would sathat non-theatrical pictures, wit actors speaking lines or having dialogue, which is not related to dramatic situation—that is expository talk—present the greatest problem. Such pictures usually lachnman interest and have no characterizations—no situations—no conflict—and no emotional play. To make actors appear as natura human beings under such conditions is a big challenge.

Entertainment pictures come nex because of the required exactnes and fine shading in interpretation,

Teaching films follow becausevery second of time must clearly convey a definite idea, in a form easy to absorb, and because the beneath-the-surface implications musbe kept constantly in mind.

Documentary films with social ideas come next. Here the primateor is the conception of the basic idea or theme. If this rests with the director then the over-all task is a great one.

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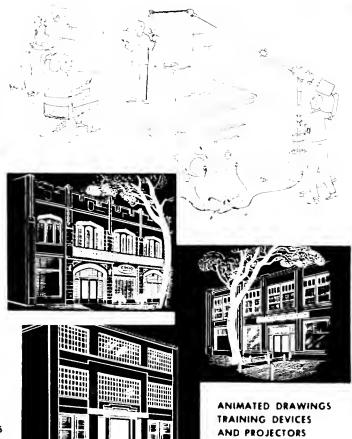
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## BUSINESS SCREEN

MAGAZINE • NO. 5 • VOLUME 16



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**Producing Slidefilms for Salesmen** 



te Stimulate Discussions



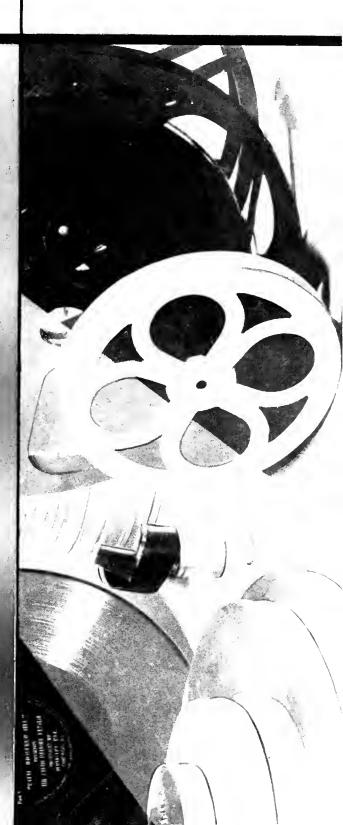
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#### How to make a

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## INCREASES SALES

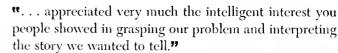
Why does one motion picture or slide film used to train salesmen markedly improve their performance, while another has little effect?

Caravel's years of experience in this field shows that for consistent highlevel results with sales-training films, four major factors of production need to be stressed.

#### These factors of production . . .

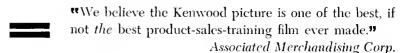
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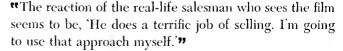


Fuller Brush Company

**AN IMAGINATIVE SCRIPT** that entertains while it instructs is the basic step toward a picture that salesmen *want* to look at.

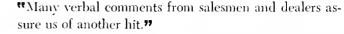


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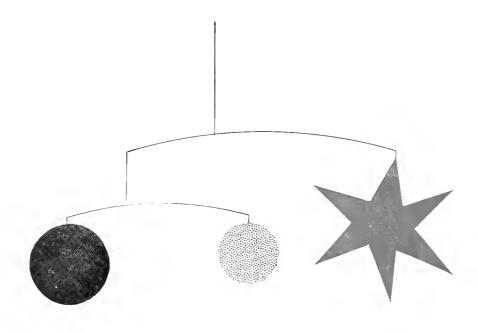
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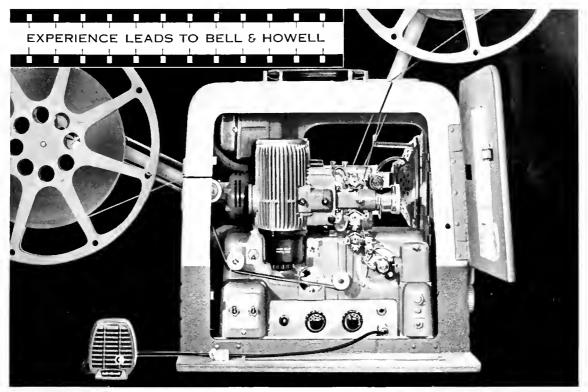
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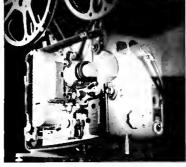
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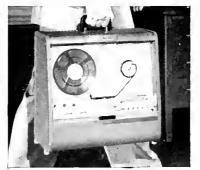
BELL & HOWELL JAN shines in auditoriums, throws twice as many light units as a standard 1000-watt. 25-hour projector.



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#### Issue Five • Volume Sixteen • 1955

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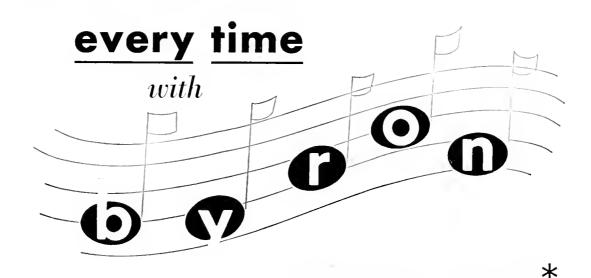
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## TRENDS IN THE NEWS

OF BUSINESS AND SPONSORED PICTURES

TOT WEATHER and hot news from Geneva to Hongkong and beyond made an eventful summer which saw the current business cycle continuing with unabated optimism. City dwellers east and west fried along with the producers of television package films (struck in August by members of the Screen Actors Guild) but the cool breezes and strike's end came in plenty of time.

So the SAG people will have more dough for their new headquarters building out Hollywood way and the advertisers-turned-showmen will pay another tidy sum for this coming season's entertainment fare. What this business needs is a Boover Commission on television film costs at the SAG level, including ty commercials. Business itself, the sponsors who pay the bills, that is, never seem to sit in on these bargaining sessions. Let's hope the shadow of their Budget Cuts intrude once in awhile.

The Screen Actors have a fancy new booklet out among their new-found members, explaining the whole business, traditions of the craft, etc. If Mr. Pidgeon's presence can make an actor out of the guy who points to those cigarette filters, more power to him. The early history of SAG was replete with talent but not today. All you have to do to qualify as an actor now is to point at the jar twice on Ma Brown's Pickle program and you're in or you're out of television henceforth.

We're kidding, of course, 'cause it ain't quite that easy. You also have to pay dues and live up to the Code. (That's French for reporting how much you're making.) But the current howl, now that SAG has won the battle of television film package "repay for replay." is against making to commercials out of the U.S.

SAG has organized the West Coast film craft unions to protest this sinful maneuver on the part of Sterling Drug. It's so urgent they might even have to bring out some of their Top Talent like Errol Flynn. Greg Peck. Ava Gardner and a few hundred other actor guys and gals who have been capitalizing themselves into foreign picture production operations in Italy. France. England. Germany and Timbuctoo. This is Different. of course, and to be lamented, especially since the principals in that effort are leading members of the talent guild which frowns on business doing as 1T pleases.

#### Here's a Good "Do It Yourself" Idea -

★ Leading off a new products story in the No. 3. Vol. 15 (Equipment Review) issue of Br sixes Screen was the suggestion that: "II conspicuously armed with new undersized photo and recording equipment, today's salesman or market researcher can function as a one-man audiovisual department."

An exemplary echo of this a-v solo idea in action is reported by Harry Martin in a recent issue of RETAILING DAILY, Says Martin:

"It seems there's a buyer out in the Midwest who worried that his salespeople were never exposed to the market excitement, the market (CONTINTED ON PAGE STATEEN)





Insist V on...

Campca reels and cons offer you more plus value than any other! They combine an unusual durable quality with an attractive scratch resistant enamel finish that puts them in a class by themselves! They're the only reels manufactured under "precisian control" methods. Made of tempered, spring type steel, with die-farmed sides—they won't warp, bend or twist and completely eliminate fillimetering trubbing during projection and rewinding. Whether you're staring, shipping or showing—Campco reels and cans give you that "safe for life" protection your precious films need. Insist on Compco for the finest in reels and cans.

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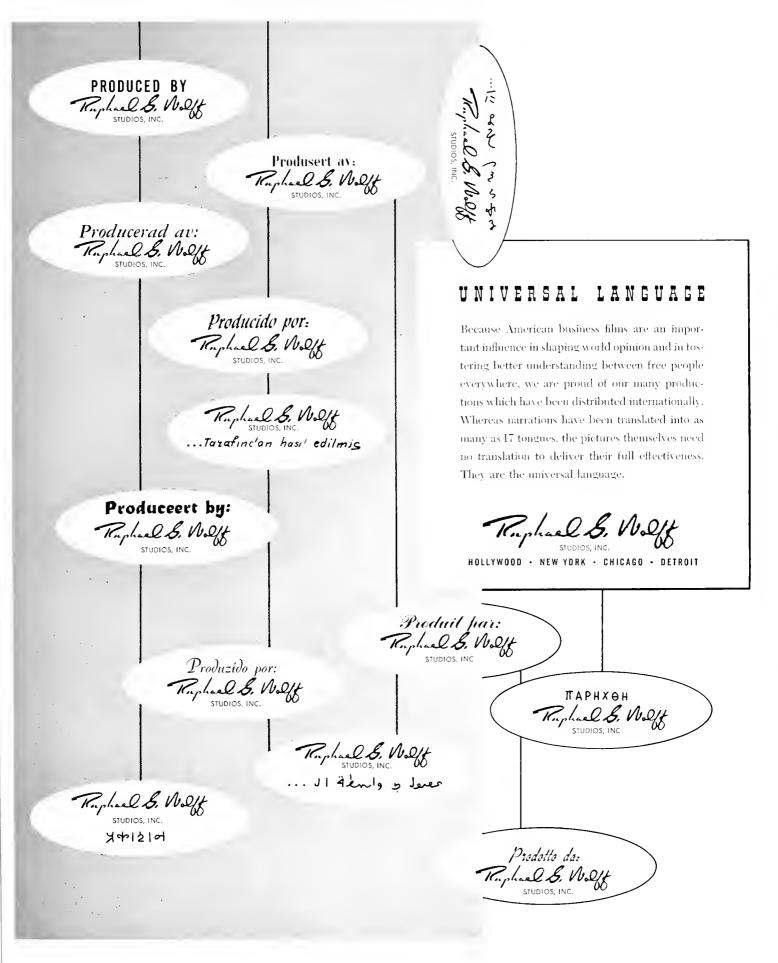
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#### Bell & Hawell Earnings Up as June Sales Break a Record

★ Consolidated net earnings of the Bell & Howell Company for the second quarter of 1955 were \$429,399, according to a report by Charles II. Percy. president. The company's earnings per share were 31c. Net earnings for the same period last year were \$306,114 or 56c per share.

Earnings before taxes for the second quarter were \$900,799 compared with \$634,972 in 1954. For the first six months of 1955, earnings after Federal income taxes were \$700,037 or \$1,28 per share, against \$553,281 or \$1,00 per share last year. Earnings before taxes were \$1,419,737 compared with \$1,132,139 for the first six months of 1954.

Sales were ahead of last year in the second quarter but were about comparable for the six months period. (The company customarily does not release quarterly sales figures.) First quarter sales were affected by a change in the merchandising of products of the TDC Division (Three Dimension Company, purchased by B & H in January, 1954) from indirect selling to direct selling by Bell & Howell's sales organization. This resulted in the liquidation of distributor stocks and the return of inventory to Bell & Howell,

Percy said that sales in June "exceeded any month in the history of the company." He attributed increased earnings to: 1—a reduction in low-profit sales to the government offset by increased commercial photographic sales; 2—increased operating efficiency brought about by a long-range program for improvement in procedures and methods

A change in the amortization policy (not reflected in the first quarter and six months figures for 1954) had the effect of increasing net income for the first six months of 1955 by approximately \$50.000.

Percy predicted that the favorable earnings trend will continue in the third and fourth quarters and that 1955 sales should at least equal last year's record \$40.7 million. He added that sales in the last quarter will be augmented by shipments of the company's newly announced line of high fidelity phonograph, radio and tape recorder instruments to start in September.

#### duPant Puts Cranar Polyester Base in Praduction This Fall

• "Cronar." the polyester photographic film base developed by E. I. duPont de Nemours & Company, was described in a special report



. . . good business ahead says B&H President Charles Percy.

presented at the Industrial Photographic Conference, held in Chicago in conjunction with the Photographers' Association of America Annual Convention, August 15-19.

John M. Centa, duPont chemist in charge of field evaluation of Cronar-based photographic products, discussed the performance of polyester base in special roll usages, such as in Fastax and 70mm military aerial strike cameras. He also reported on the experimental use of Cronar base only 2½ mils thick. Conventional cine base is 5 mils thick.

Produced in experimental quantities for approximately three years, Cronar polyester photographic film base is expected to be in production at a full scale plant at Parlin, New Jersey, early this fall. More than \$6 million and eight years of research have gone into development of the new film base, according to the company.

Graphic arts films and those for cine use will be the first products converted to the new polyester base. A 12-page technical data booklet giving performance information about polyester-based Photolith graphic arts film is available without cost from the duPont Photo Products Department. Wilmington 98. Del.

## Compca Readies Sales Plans; Announce Fischer Retirement

◆ S. J. Zagel. president, Compco Corporation. Chicago, announces the retirement of H. A. Fischer, sales manager of the Photographic Division. Mr. Fischer, who was with Compco for the past ten years, has moved to Florida where he is opening an A-V dealership.

Mr. Zagel will make announcements of new items, new sales promotion plans. and the appointment of a new Photographic Division sales manager in the very near future. Pioneer Manufacturer Stars Color Picture, "The Second Hundred Years," to Celebrate Its Centennial in Nationwide Gatherings

# CRANE CO. Journal WILLDING



Co. celebrated its one hundredth birthday, and the star of the party was a motion picture in 35mm Eastman color, written and produced by Wilding. "The Second Hundred Years" dramatizes company growth in its first century. Our crews visited the many Crane plants where more than 40,000 products are manufactured. On our Chicago stages we recreated with attention to accurate detail the first Crane plant, a home of 1855 and the office of H. T. Crane in 1871. Comparison of crude methods of a hundred years ago with the vast operations today (see pictures) give vivid reality to a century of progress by Crane. The picture is being shown to employees and dealers in nation-wide meetings; TV showings will follow.

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#### Kodok Sales Up, Earnings 29% Over '54 Period Are Reported

★ Sales and earnings of Eastman Kodak Company for the first half of 1955 (24-week period ending June 12) were at the highest levels in the company's history, according to a report by Thomas J. Hargrave, chairman, and Albert K. Chapman, president.

Consolidated sales of Kodak's units in the L.S. for this period amounted to \$315,850,102, an increase of 13.6 per cent over last year's corresponding figure of \$278,132,132. Sales also topped by 11 per cent the previous Kodak first-half record of \$286,382,170, set in 1935

Net carnings after taxes amounted to \$36,365,969, an increase of 29 per cent over earnings of \$28,134,192 for the first half of 1954. Net carnings were equal to \$1,97 per share on 18,277,260 common shares outstanding compared with \$1,60 a share on 17,401,845 share outstanding at the close of the 1954 first half.

Common shares outstanding were increased following the payment of a 5 per cent stock dividend last March. Earnings were 11.5 per cent of sales compared with 10.1 per cent in the corresponding period in 1954. Pre-tax carnings were \$79.544,759, up 32.8 per cent over the \$59.919.674 for the first half of 1954. Provision for income taxes amounted to \$43.178.770 at the end of the first half, compared with \$31.785.482 at mid-1954.

"In general, the company looks forward to continued good business in the second half of 1955," the Hargrave-Chapman report said. The report also noted:

The combined business of the company's overseas units has shown a good improvement during the first half of their fiscal year and shipments to them increased almost 18 per cent.

Cash dividends paid on the preferred and common shares on April 1 and July 1 were \$18.024.002, approximately half of the net earnings so far this year. Dividends received from companies abroad were \$2.228.777, compared with \$1.876.105 in the first half of 1954.

The average of Kodak's selling prices at the end of the first half stood at about 30 per cent above August, 1939. This compares with 28½ per cent at the 1954 year-end and 28 per cent at the end of the first half of 1954.

At the close of the first half of 1955, the number of Kodak share owners was about 87,000, an increase of about 2,500 since mid-1954.



On the set of "I Love Lucy," starring Lucille Ball and Desi Arnax. The nation's Number 1 TV show for 1951, 1952 and 1953 is a pianeer of the technique of filming its pragram os a live show with audience. Desilu Productions uses three Mitchell 35mm BNC comeras in filming "I Love Lucy,"



## TO FILM A SUCCESSFUL SHOW...

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FUNCTIONAL FILMS IN THE NEWS

## Need for Better Roads Theme of New General Mators Film

• Highway problems and possible action to solve them are depicted in Give Yourself the Green Light. a 26-minute color film sponsored by General Motors Corporation as part of its contribution toward a nation-wide better roads program.

Filmed to help bring the plight of motorists to the attention of civic, service, fraternal, farm and other groups, the public relations picture shows what has been accomplished in some areas.

The film treats of the need for better farm-to-market roads, urban thoroughfares, superhighways, the problems of small town traffic and big city congestion and the universal lack of parking facilities.

Prints of Give Yourself the Green Light are available for use by any group, free of charge, from General Motors' film libraries in Detroit. New York and San Francisco. More than 100,000 persons have viewed the film since it was introduced.

#### Paraffined Carton Council Sponsors PR Cortoon "Short"

◆ The versatile voices of Hollywood's Billy Gilbert and radio's Bill Thompson are starred in the Paraffined Carton Research Council's color cartoon film, The Butcher, the Baker, the Ice Cream Maker.

A 10-minute attraction, the picture will be distributed to ice cream manufacturers, trade groups, television stations, theatres, schools and clubs.

Billy Gilbert, rotund character actor and comedian, provides the voices for both the Baker and the Merchant in the Council's movie. Bill Thompson, man of many voices on the Fibber McGee and Molly programs, is the Butcher. The Ice Cream Maker is vocalized by Paul Peese, radio, tv and cartoon specialist. A Pete Smith comic, Don Brody gabbles as the Doctor and the Druggist.

"The Butcher, the Baker, the Ice Cream Maker" and "Up. Up. Up." are two songs originated for the film by Jerry Abbott, music director at Kling Film Productions, Chicago, producers of the film. In charge of the production at Kling's Hollywood studios was O. Gail Papineau, formerly with Walt Disney Studios.

Co-sponsoring the movie are the members of the Paraffined Carton Research Council: Bloomer Bros. Company, Newark. N.Y.; Burd & Fletcher Company. Kansas City. Mo.: Chicago Carton Company.

Chicago. Ill.; Container Corporation of America, Chicago; Marathon Corporation. Menasha, Wisconsin; Michigan Carton Company. Battle Creek, Mich.; Pollock Paper Corporation. Dallas. Texas; The Richardson Taylor-Globe Corporation. Cincinnati. Ohio: Sutherland Paper Company. Kalamazoo, Mich.

#### National Credit Union Group Signs for a Second Picture

◆ Credit Union National Association. Inc., Madison. Wis.. has assigned Jerry Fairbanks Productions to make a 30-minute institutional film entitled Forgive Us Our Debts. This will be the second motion picture produced by Fairbanks for the national credit organization.

## Foundrymen Adapt German Pix on Advanced Casting Technique

• Editing of a German-made motion picture for the American Foundrymen's Society, Des Plaines, Ill., is underway at Atlas Film Corporation, Oak Park, Ill. Footage relates advanced casting techniques developed abroad. Atlas is supplanting the German captions with English titles and new art work also will be incorporated.

#### Italian Sparts Film Festival Honors Aetna "Canoe" Picture

◆ Paddle a Saje Canoe, a 14-minute color motion picture sponsored by Aetna Casualty and Surety Company, Hartford, Conn., won new honors recently when the film was shown at the 11th International Sports Film Festival at Cortina d'Ampezzo, Italy.

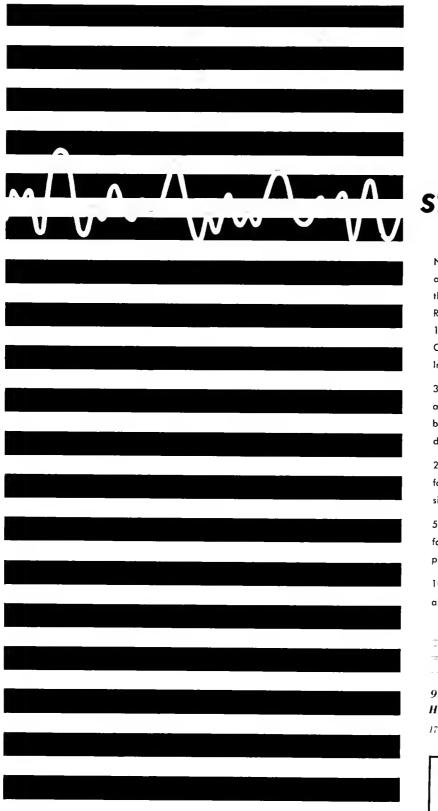
Paddle a Safe Canoe, which won the top award last spring as the best safety film of the year in the annual competition sponsored by the Film Council of America, was one of 87 films from 10 nations shown at the Cortina Sports Film Festival.

#### Florists Show Homemaker How to Use Blooms in New Film

◆ Mrs. Homemaker can learn how to use flowers for more gracious living by viewing *How to Do It With Flowers*, a new 13½-minute color film sponsored by Florists' Telegraph Delivery Association.

Produced by Hartley Productions of New York, the promotional film depicts simple steps in providing good flower arrangements and shows which vase to use, how long to cut the stems, what accessories help make flowers look their best.

The picture is being distributed by Modern Talking Picture Service, Inc. Requests should be sent direct to F.T.D.A.. 200 Lafayette Bldg., Detroit 26. Michigan.



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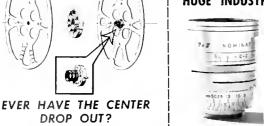
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## "Color in Motion Pictures and Television" Theme of Motion Picture & Television Engineers' Fall Meeting

\* "Color in Motion Pictures and Television" is the theme of the 78th Society of Motion Picture and Television Engineers Convention, to be held October 2-7 at the Lake Placid Club. Essex County. N.Y.

Vivifying the Fall meeting theme. all film shorts starting technical sessions will be in color. Technical lectures and discussions on several aspects of color use will be the business of morning and afternoon sessions covering five days.

#### Here's the Tentative Program

Tentatively scheduled topics in-

Color Materials and Their I ses-Development work on color motion picture materials: "Cronar" Polyester film base for motion picture products: properties and applications of color motion picture film.

Studio Practice -- Roundtable on color motion picture problems by several leading engineers in major studio producing organizations: open forum.

Studio Practice — Low-temperature carbons for color set lighting: technical data on wide-screen processes: evaluation of methods of using exposure meters.

#### Session on Projection, Viewing

Projection and Viewing - Panel on projection for large screen. covering mechanical design, subtended screen angle, picture information and optics of projection: military theatre circuit modernization in the Far East: new projection lenses for theatre and home; perception of color in projected and televised pictures: techniques of Todd AO process: a new surface for outdoor screens.

Symposium on Laboratory Practice - Materials for processing machine construction; economics of chemical control: replenishment of color developers: a new light source for printers excited by radio frequency: basic principles of color printer design; film cleaning methods; discussion.

Television Practice --- Roundtable on problems of network broadcasting in monochrome and color by five leading television engineers:

## Television Proctice in Review

Television Practice — Grainless phosphor screens for television tubes and light amplifier: new Du Mont Vitascan: colormetric problems and the use of films for color television: report on International Standards Organization Conference, Technical Committee 36 Meeting, held in Stockhom, Sweden in June.

Educational Television — Work of Joint Committee on Educational Television; accomplishments and plans for educational television of the U.S. Office of Education; motion pictures for ty used by Ford Founda-

Complete registration information and other details are available from SMPTE, 55 West 42nd St., New York 36, N.Y.

#### Pathe Laboratories Announces \$250,000 West Coast Expansion

◆ A \$250,000 West Coast motion picture processing expansion program has been announced by Pathe Laboratories. Inc. The expansion will double Pathe's 35mm Eastman color processing facilities and provide additional high speed equipment for developing and printing 16mm commercial and television

On July 28, Pathe announced formation of a subsidiary. Pathecolor. Inc., to enter the processing of color still film under license from Eastman Kodak Company. First processing of still film will be in Pathe's New York laboratory, with expansion of the still film printing line to the West Coast expected within two years.

The \$250,000 installation is to be completed within six months. It will consist of color developing machines for 35mm and 16mm film. Additional printing facilities will be added to keep pace with the developing expansion.

Pathe Laboratories is a subsidiary of Chesapeake Industries, Inc., a diversified industrial management company.

#### American Hatel Assn. Sponsors Training Film on Meal Making

 Methods of training chefs and cooks in trade schools, junior colleges and senior colleges are depicted in Professional Cooking, a 16-minute film sponsored by the American Hotel Association.

The film also covers other positions in the field of food preparation such as stewards, purchasing agents, and catering manager. The film is available for purchase or free loan. Insurance and shipping costs are paid by the borrower.

Address inquiries to Employer-Employee Relations Department, American Hotel Association, 221 West 57th St., New York City 19, New York.

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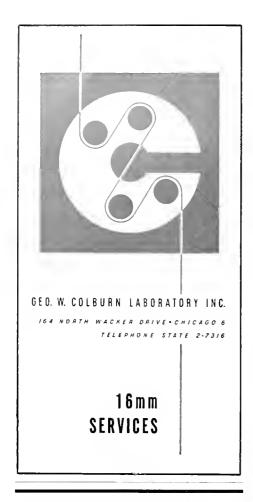


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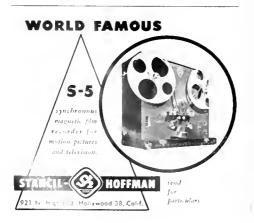
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## TRENDS IN THE NEWS

OF BUSINESS AND SPONSORED PICTURES

LCONTINUED FROM PAGE SIX

enthusiasm... when he got back to his store he had difficulty in transmitting his enthusiasm to his sale-people, to his merchandise manager, the display department and the ad department. So he decided to do something about it.

"With order book in hand. I6mm camera slung over one shoulder and portable tape recorder over the other he makes his rounds. When he buys a line he photographs it. Then, he records a conversation with the designer, if possible, and then he tries to get into a lively discussion of the design features of the line, its construction points and the sales possibilities of the line.

"When he gets back to the store he has a meeting of all the people concerned with the new merchandise. And he does this right away . . . no wait . . . he feels there's too long a lag between the time of his initial enthusiasm and the arrival in the store of what he has seen. In this way he gets everyone all hopped up over what he has bought at market. He gets them on their toes waiting for new things to come in."

## Photography Keeps Pace With the Atomic Age; Some Predictions of "Things to Come"

★ Trying to blink in time with atomic engines, jet-rocket craft and man-made satellites, professionals on the film front will be reassured by recent authoritative prophesies which indicate photography is not lagging in progress.

Within the next 75 years, photographic film speeds may increase 100 times. This flash of the future came from Donald McMaster, vice-president and general manager of Eastman Kodak Company, as he addressed the Master Photographers' Annual dinner during the Potographers Association of America convention at the Conrad Hilton Hotel, Chicago, August 17.

Celebrating their diamond jubilee this year, association members were briefed on the new era which is before them. McMaster said that in the 115 years since the invention of the Daguerreotype the speed of the photographic system has been increased about one million times. Present high speed films are not the ultimate, he pointed out.

On the basis of recent discoveries in emulsion research, photographic scientists believe it will

eventually be possible to increase film speed at least another 100 times, he said. McMaster also predicted:

Film processing — both black-white and color — will become much simpler and quicker.

Color picture quality will continue to improve and color film speeds should eventually be as fast as black-white films.

Medical motion picture radiography will become widely used as a tool for diagnosis by ductors.

New types of photosensitive materials will come into use, especially in the graphic arts field.

McMaster emphasized that his predictions are of a general nature, rather than referring to specific future product or processes. He based his estimates on developments currently in the industrial research laboratories, on photographic needs and wants, and on the present directions of science and technology.

The Kodak executive voiced optimism for the future of the photographic industry which, he said, has grown at a faster rate than industry as a whole.

#### Bright Future for Industrial Photography

Another prober into tomorrow was William J. Cannon of the duPont Company who told the National Photographic Industrial Conference (held in conjunction with the Association convention) that "the saturation level for industry's use of photography is nowhere in sight." He foresaw "much greater expansion." even though the number of industrial photo laboratories has more than tripled in the past 15 years.

Cannon reminded old-timers that not so long ago their greatest hope for recognition rested upon the excellence of negatives taken at their company's annual picnic. Scanning the industrial photographer's emergence from the "picnic" period, he said:

"A large part of the credit for industrial photography's highly satisfactory growth and progress is directly traceable to the resourcefulness and persistence of the man behind the camera—the man who is never quite happy with the results he has obtained, and who is forever stalking unexplored possibilities in search of a new way to show that photography is a pivotal tool of industry.

"Whereas the industrial photographer of 20 + CONTINUED ON PAGE FIFTY)



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## Non-Theatrical Film Industry Mourns Passing of Henry Morley

 Mr. Henry Morley, president and co-founder of Dynamic Films, Incorporated, 112 West 39th Street, New York City, died on July 11, 1955 at the age of 40.

Mr. Morley was a graduate of Yale University, class of 1935 and was for several years sales manager of J. A. Maurer Company, the Long Island City manufacturer of motion picture equipment. In this capacity Mr. Morley was responsible for setting up motion picture units in many schools and universities throughout the country. In 1946, together with Nathan Zucker, he helped found Dynamic Films, Inc. He had been actively engaged in motion pictures either through research or production for over 15 years.

Together with Mr. Maurer he acted as a consultant in the setup of some 40 studios for 16mm motion picture production throughout the country. Mr. Morley was considered one of the early pioneers in promoting 16mm production as a professional media. Since the founding of Dynamie Films he was able to develop production techniques which since have become standard throughout the industry. In the last year. four Dynamic produced films, prepared under his supervision, have won national and international recognition as outstanding motion pictures.

Henry Morley was a film producer who was in film production and the visual field through his own choice. He brought an honesty and integrity of purpose coupled with the highest degree of technical knowledge that made his filmmaking both a craft and an art.

He is survived by his wife. Lillian Morley and his home address at the time of his death was 155 Concord Avenue, White Plains, N. Y.

Nat'l Safety Congress in Chicago Oct. 17-21 ◆ Safety men from many fields. industrial, traffic, farm, school and home, will converge on Chicago, October 17-21, to attend the 43rd National Safety Congress and Exposition, annual convention of the National Safety Council, More than 12,000 persons are expected to attend.

Many showings of latest safety motion pictures and slidefilms are on the schedule.



The late Henry Morley

#### Over 300 Million in TV Films

• Film made for television since 1949-50 is worth in excess of \$304.000.000. according to a survey in Broadcast Information Bureau's TV Film Program Directory (Series, Serials and Packages, Vol. 2. Issue 6). The investment for the six-year period covers some 7,600 hours of tv film fare that will be available this Fall.

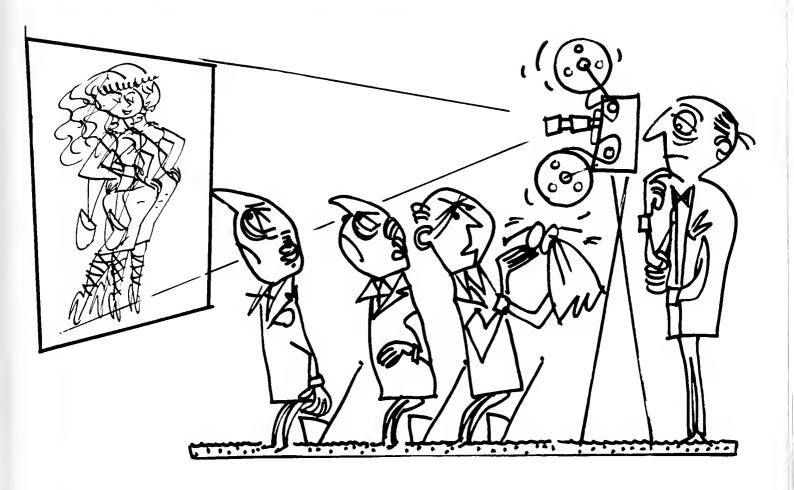
The 7.600 hours does not include 3.017 hours of feature film, nor 989 hours of westerns, nor 216 hours of motion picture serials now available. There are, also, some 11.494 hours of motion picture shorts currently available. Costs of motion picture film are not included in the \$304,000,000 figure.

New productions to be sponsored this Fall, and which currently are in the making, will cost an estimated \$92,920,000 during the 1955-56 season.

Much of the production expense must be regained by third and fourth runs, the directory editor points out. It is noted that a good part of the \$92,920,000 will be underwritten by advertisers who won't retain the picture rights beyond the second runs. Over 24 major banking institutions have a stake in ty film today.



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DIRECT sales are easier . . . promotion more potent . . . training work simpler . . . operating costs dramatically lower with the Busch CINE-SALESMAN l6mm continuous movie projector on your staff. Hundreds of CINESALESMAN projectors are now selling for scores of national concerns everywhere. Look for the CINESALESMAN, it's sure to catch your eye and ear at conventions, sales presentations, displays, point of sale locations, trade shows . . . in fact, anywhere and everywhere that sound and motion are combined for more effective, potent sales impact. Color or black and white, sound or silent, any 16mm film works always in the CINESALESMAN . . . and the Busch CINESALESMAN always works for you!

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## PICTURE PARADE

## "Portugese Panorama" Depicts Story of Cork and Country

★ Though its bisy shore has faced the Latin world into centuries of exploration. Portugal, like its sister Spain, has remained a unique place of discovery — within its own borders. Its peculiar isolation makes Portugal an ideal travelog land; a country whose culture continues to have fresh appeal, yet a country not too many visitors get to. Making use of this appeal is Portugal Panorama, a motion picture sponsored by Crown Cork & Seal Company, Inc., Baltimore, Maryland.

This sponsor commissioned A. Tyler Hull, an Alexandria, Va., film producer, to film a documentary on cork growing in Portugal, incorporating the company's recently completed cork processing plant near Lisbon.

Additional footage gathered during the assignment caught a wider view of Portugal which the sponsor felt would combine into an attractive public relations educational feature. As a result. Portugese Panorama is being made available to Crown customers without cost. Shown under customer sponsorship to local church groups, clubs and other organizations, the film is designed to build good will for the various companies and familiarize the public with names of products for which Crown is a source.

A 30-minute sound and color subject. Portugese Panorama climbs the path up from the coastal fishing villages to the scenic and industrial interior. Beyond the cork forests where primitive hand labor teams with new machinery to furnish a large portion of the world's cork needs, the film travels to the bull ring, scents the terraced vineyards and wineries, attends the pageantry perpetuating one of Portugal's famous shrines. Our Lady of Fatima.

Prints of Portugese Panorama may be obtained on free loan from Crown Cork & Seal Company, Inc., Advertising Department, Eastern Ave. and Kresson St., Baltimore 3, Maryland.

## N. Y. Life Slidefilm Aimed at Improving Correspondence

★ Dear Mrs. Calvin. a 9½-minute color sound slidefilm sponsored by the New York Life Insurance Company. tackles an important problem facing insurance companies. After the sale of a policy, most subsequent contact between an insurance company and the insured is through correspondence. New York Life was determined to put more of the personal touch in this correspondence.



Scene in "Dear Mrs. Calvin"

Produced by Transfilm. New York, the cartoon film uses an actual case history, that of a policy owner who lost her account book. Joe. a fictional counterpart of the film's audience—all New York Life correspondents—reacts to Mrs. Calvin's worried letter with a rainy Monday morning temper. Half way through his stern epistle to "Dear Madam." Joe is interrupted by his wife's phone call. She, like Mrs. Calvin, has lost her payment book and has received an insurance company reply which aroused her ire.

Joe shares her indignation and suddenly the "Policy Owners Are People, Too" sign hanging near his desk begins to have a personal meaning. He finds it difficult to complete the harsh letter answering Mrs. Calvin. Joe visualizes the circumstances under which the lady lost her book, feels sympathy. A cheerful letter replaces his first draft and the picture appears to end. But the narrator interrupts with a post-script: Mrs. Calvin has dropped another line to New York Life telling them what nice people they are.

## New AF Catalog Available

◆ Association Films. Inc. has issued a new 56-page catalog listing more than 1.000 16mm sound motion pictures available for showings to community organizations, schools, industrial plants, etc.

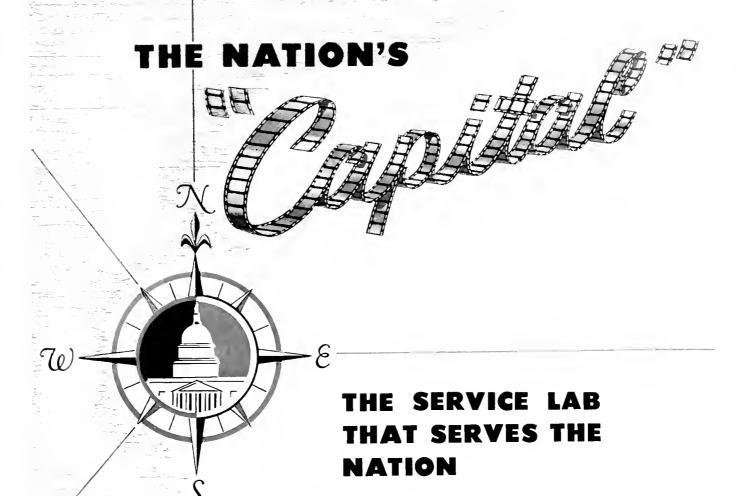
#### FOR SALE

Latest model 30 amp RCA 400 arc 16mm projectors complete with dual speakers and full complement of lenses. Used less than ten hours each. \$1200.00 cash (cost over \$2000.00).

8' x 21' Radiant portable beaded wide screens with aluminum tubing frame, complete with drapes, \$300,00 each.

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★ When the more than 1,000 public relations executives arrive in Los Angeles next November for the 8th Annual Conference of the Public Relations Society of America, they will find a bustling, mushrooming community charged with business and industrial imagination and initiative.

They will find, for example, that the City of the Angels is an excellent backdrop for a discussion of "Public Relations, a Necessity for Management Under Growth." This is one of the topics slated for discussion during the conference, November 14-16. It is part and parcel of the general conference theme. "Public Relations Spotlight on America's Future," which will also include discussions concerning atomic energy, automation and other PR applications to our nation's future.

#### Advance Registration Data

Advance registrations (\$50.01) are already being received in number at the headquarters of the Public Relations Society of America. 2 West 46th Street, New York 36. Although the national Society—which now numbers 2000 PR executives in

## **Public Relations Leaders to Meet**

8th Annual Conference of PRSA at Los Angeles in November

14 states and 11 foreign countries among its members—is the sponsoring group which stages the national conference, all persons with a public relations interest are eligible to attend the sessions.

PRSA is the leading national public relations organization, having been formed in 1948 by a merger of two older groups, one of which was started in 1936. Its chapters, which number 28, now range from Boston to Honolulu, and from Minneapolis to the Gulf states.

#### A Ward of Endorsement

The Editors of BUSINESS SCREEN rate the professional program of PRSA as one of the most important influences in U.S. business. Interest of local chapters and of the national membership in public relations films has been widespread. Your attendance, if qualified, and industry participation in exhibits is heartily endorsed by this publication as plans go forward on the 8th Annual Conference at Los Angeles.

## U.S. Public's Investment in Television Over 15 Billion

♦ The public's bill for television set purchases and repairs in tv's first 10 years totaled \$15.6 billion nearly \$100 for every man, woman and child in the nation.

This estimate is derived from statistics in the 1955 Fall-Winter edition of the Television Factbook, published by the trade newsletter. Television Digest.

#### 4] Million Sets Were Made

In tv's first 10 years, 41,000,000 sets have been manufactured, 38,588,000 have been sold, 4,191,000 have been scrapped. After taking into account receivers still in trade pipelines, there were an estimated 34,549,000 sets in use as of July 1, served by 435 stations. The rest of the world had only 8,500,000 sets, located in 35 countries and served by 150 stations.

The public's investment in tv receivers is estimated from an average retail price of \$270 per set over the 10-year period. This means \$10.4 billion was spent on receivers alone, to which should be added \$2.4 billion for servicing labor, \$1.7 billion for antennas and parts, \$1.1 billion for tube replacements.

#### Over 50% Have 21-Inch Sets

Nearly half of the sets in use, it is estimated, have 21-inch picture tubes, about  $37^{12}\%$  use 16 and 17-inch, some 12% are the 15, 14, 12, 10 and 7-inch sizes, Only about 3000 color sets were in use out of 23,000 produced up to July 1.

Besides providing statistics on production, sales, inventories, discards and sets in use, the industry "almanac" shows that advertisers in 1954 spent a total of \$810,000,000 on time, talent and programs, which Television Digest estimates will go well over \$1 billion this year.

#### 392 Community Antenna Systems

A directory of community antenna services lists locations and equipment of the 392 operating, as against 302 six months ago. They serve more than 1,000,000 viewers via cables to their homes.



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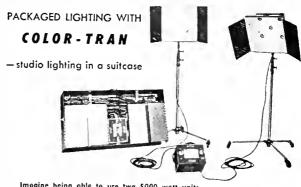
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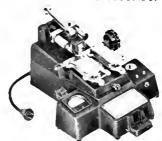
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Also Bell & Howell 8mm, 16mm and 35mm Hot Splicers and B & H Lobarotary model Foot Splicer.

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THE BUSINESS SCREEN READER SERVICE BUREAU IS NOW SERVING MORE THAN 8,000 U.S. FIRMS WHO USE THIS MAGAZINE'S REFERENCE KNOW-HOW

## Byron Announces Completion of Custom-Built "Arri" 16 & 35mm Color Processing Equipment at Washington Lab

★ Installation of the precision ARRI 16mm and 35mm color developing machine and associated printing equipment has been announced by Byron, Inc., Washington, D.C., motion picture laboratory.

After studying equipment from manufacturers all over the world. Byron executives decided to have Arnold & Richter of Munich. Germany, make a machine to Byron's own specifications. Two and a half years of planning have produced "the last word" in processing machines. Arnold & Richter has bad long experience with the positive-negative process, used satisfactorily in Germany for 20 years. The Munich firm manufactures many types of motion picture equipment.

## Separate Building in Operation

A separate building adjoining Byron's main plant is entirely devoted to the new process. There in the fall of 1954 elaborate preparations for the installation were begun and the machine itself arrived in April of 1955. Herbert Lechner, head engineer of Arnold & Richter, and his assistant came to Washington to supervise the assembling of the machine and Dr. Robert Richter, came from Munich for a final inspection of the installation.

About one month was required to supervise the assembling of the

machine, but this was only the beginning. Completion of the installation is a painstaking process, In addition to the machine, an acid-resisting floor, special heaters for hot water, a water chilling plant, air conditioning, controls, mixing equipment, and chemical analysis equipment now are being installed. Even so, Byron expects to offer this new service to the film industry by early fall. At that time, specialized printing equipment, now being manufactured by Arnold & Richter, also is expected to be delivered.

## Set Up for Neg-Pos Processing

Byron has extended its patented "Color-Correct" process to include the new positive-negative films. This process. Byron points out, will offer much more exacting control of negative processing, better color and better definition in the finished print and a substantially lower price for release prints. The new process is said to save wear and tear on the original film and eliminate the high cost of A & B printing through the use of an intermediate negative.

The end product of Byron's laboratory has been exclusively 16mm film. The new process will include processing and printing in 35mm as well as 16mm.

## S.O.S. Cinema Supply Opens Western Office in Hollywood

◆ A new sales office to serve nine western states has been opened at 6331 Hollywood Blvd., Hollywood, Cal., by S.O.S. Cinema Supply Corp., of New York.

Alan C. Macauley has been named executive western representative for S.O.S. He formerly was connected with several film production concerns and has had many years of practical experience.

"Hundreds of our customers in the west have requested these new facilities." says Joseph A. Tanney, president of S.O.S.. "and we feel Macauley's background will fit into the picture perfectly."

The new western sales office telephone number is Hollywood 7-9202.

# ♦ Plant expansion at Gordon Enterprises. North Hollywood, has resulted in promotions for three employees of the motion picture and aerial photographic equipment manufacturing firm.

David M. Stearn has been named director of purchases; William Sutphin has been named sales manager, and Kenneth Knipe has been named assistant sales manager.

## One More Of The 438 . . .

"Soft As A Cloud", produced in Hollywood for the Dow Chemical Company by Roland Reed Productions, is one more of the 138 motion pictures written by our staff.

This priceless experience, exclusively in the planning of visual media, is at your service, too.

It yields such great film effectiveness that one of our clients has employed us on 87 projects, another on 46, another on 27, And we are currently at work on new assignments for all three!

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R ECENTIA. a sadistically-minded colleague of mine, obviously in a lit of iconoclasm, started to count up the divers and sundry awards, "Oscars," honorable mentions, prizes and certificates of merit which have been given sponsored motion pictures I helped spawn as a freelance writer in past years. When he got to 34, he paused dramatically and said:

"Did you ever stop to think that with all those awards and twenty cents you could get a ride on almost any old city bus?"

Of course, what he didn't know is that writers don't actually get awards — only sponsors and producers.

But his point was well taken, and leads quite naturally to contemplation of the importance of Awards as such. Is it, for example, really worthwhile for your picture about bifurcated widgets to win the Josiah P. Gilhooley Hardware Film Festival "Emmy"?

I think so. I believe the Awards system has merit if only because it tends to goose writers, producers, technicians and all the rest of our clan into some imitation of Practical Integrity—giving a whole buck's worth of picture for a buck. In the immortal words of a stunned producer who inadvertently turned

## So, You Won an Award?

Winning an "Oscar" Has Its Points and Writer Bruce Henry Makes 'Em

out a film from one of my scripts which, to date, has won virtually every known award in its field. "Why, man, if we had known it was going to be that good, we'd have worked on it!"

To cite a positive case in point. my latest brain infant to get an award — thus joining such bemedalled efforts as By Jupiter. Last Date, Word of Honor. The League of Frightened Men and a gross of lesser lights - was Letter from Pasquale, which landed First Award. Human Relations, at the recent Cleveland Film Festival. Pasquale was a midget-budgeted, black-andwhite, fifteen-minute quickie . . . just one of ten films of a series which Mode-Art Pictures of Pittsburgh had altruistically undertaken to produce for the Allegheny County Community Chest.

And yet, because all of us connected with it wanted desperately more to make good motion pictures, rather than just make pictures for money, it and all the rest of the films in the series turned out to be little gems.

James Baker, the producer: Jack



Ware, the director, and every member of the crew gave it the same kind of heart and integrity they would have accorded a fat \$250,000 showpiece in glorious Technicolor and CinemaScope. And that's the way you win awards.

So, if this business of strewing prizes and certificates around has the effect of stimulating writers, producers and their ilk to make better pictures — rather than just making quick-buck pictures — I am for it, and shall defend to the death any selection the judges make, even if its based solely on the fact that they're sick and tired of looking at film and want to go home!

## Shartage of Skilled Help Forecast Among Film Labs

◆ A "great shortage of skilled personnel" is a near-future forecast for the film laboratory field — unless the industry takes some positive action to forestall it — according to Herbert R. Pilzer, president of Circle Film Laboratories, New York.

Demands made upon the industry by television and color films have reached the point where existing skilled help is almost used up, Pilzer maintains.

Pilzer suggests that something be done on an industry basis to acquaint youngsters interested in a film career with the advantages of laboratory work. "In few other capacities is there such room for advancement and a secure future," he says.

Pilzer thinks a pool of skilled labor might be created through a training program conducted on an industry basis with the help of the trade union. or by inducing some of the professional schools to conduct courses in motion picture laboratory work.

• COMING EVENT: The Annual Production Services Review Issue of Business Screen on October 30.

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HERE, FOR THE FIRST TIME, is a series of sales training slidefilms that sparkle with interesting visualizations of field tested and proven sales strategies and tactics. Written and produced in full calar by Kling's sales training expert, Raymond E. Lee, the series is a positive approach to selling... a positive approach to increased sales. His many years of successful sales training experience combined with Kling's proven show business know-how, have produced an entertaining training film series that will give your salesmen a new understanding of what successful selling is, and how best to apply it. The "SELLING IS MENTAL" series provides material for 21 cansecutive sales meetings. In addition to the film, you will be provided with printed material which is to be read to the salesmen before and after the film showings. Also included are letters which are to be sent to your salesmen two days after each meeting. These letters strongly imply the new selling ideas are to be put into practice immediately, and that MORE BUSINESS is fully expected. The "SELLING IS MENTAL" program represents a \$70,000 Kling production, yet is available to industry for just a few dollars per sales meeting. Write, wire or phone today for a private screening in your own affice. No obligation, of course.

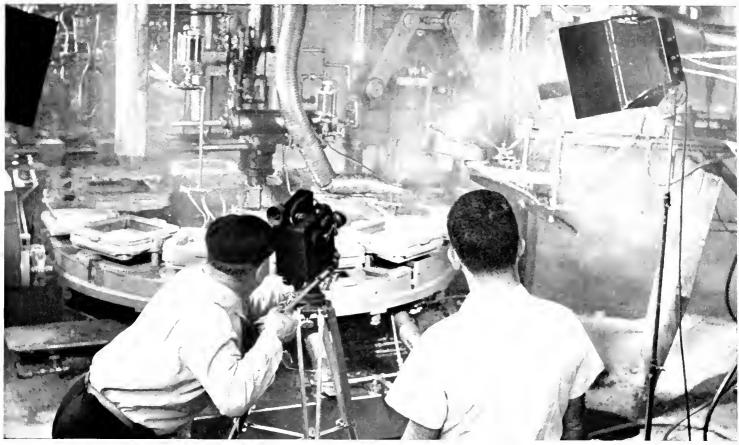
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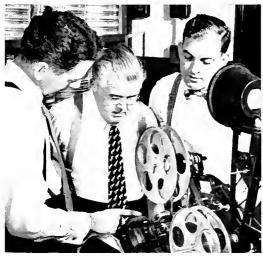


VETERAN CAMERAMAN MARCEL REBIERE, left, and Assistant Fred Montague are working in extreme heat as they film glass-block production "We always shoot with 'Superior' 2," comments

Rebiere, who shot the first "March of Time," "because the film is so good that it performs perfectly no matter what temperatures we run into while telling the photo story of American industry."

# "We couldn't shoot in extremes of light and temperature without **Du Pont 'Superior' 2 Film!**"

says Arthur J. Lodge, Jr., Producer of the Peabody Award Winner "Industry on Parade."



IN CUTTING ROOM, Producer Arthur Lodge, left, shows product to G. W. "Johnny" Johnstone, center. Radio-Television Public Relations Director of the National Association of Manufacturers—sponsors of "Industry on Parade." At right, NAM's Newsreel Editor Roger Young is impressed with finished film . . . the result of using "Superior" 2.

"On the same day I've had one crew contending with 200° heat in a steel mill while another was filming at 20° below zero in a bakery's bread-freezing room," recalls Arthur Lodge. "But rugged 'Superior' 2 keeps our cameras rolling in every conceivable location: planes, submarines, coal and iron mines, steel mills and rubber plants. Its consistent speed and gradation enable us to shoot with confidence far ahead of our lah schedule."

It takes 20 cameramen shooting film at the rate of 4,000 feet a week to keep more than 241 television stations supplied with the popular "Industry on Parade" 15-minute program.

"Our crews get film shipped to them from Du Pont offices all over the country," Producer Lodge goes on. "Both before and after exposure the film is subjected to intense heat and cold... to dampness and rough riding in auto trunks. Yet, frame for frame, the results are always consistent enough to run on the same reel.

"Another advantage of using Du Pont Film is the customer service extended by Du Pont representatives. It means so much whenever we need broken lots or superfast delivery."

FOR MORE INFORMATION about "Superior" 2 and other Du Pont Films write or call the nearest District Office (listed below) or the Du Pont Company, Photo Products Department. Wilmington 98. Delaware In Canada: Du Pont Company of Canada Limited, Montreal.

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Telephone: Hollywood 4-8225

## New Butterfield & Wolf Firm to Develop Film Properties

**★** Alfred Butterfield and Thomas H. Wolf, Chairman and President, respectively, of Information Productions, Inc., have formed a new affiliate company, Butterfield & Wolf. Inc., to specialize in the acquisition. development and distribution of television, theatrical and nontheatrical film properties, both independently and in association with clients and sponsors. The new company will supplement the continuing activities of Information Productions, which during the past year has filmed such series of TV films as The Search and You Are There: and has produced motion pictures for such clients as Omnibus, The Fund for the Republic, Standard Oil Co. (NJ), Remington Rand, Time, Inc., National Association for Retarded Children, State of New York. Columbia Records. and others.

First assignment of the new organization is distribution of the feature-length film, Helen Keller in Her Story, produced by Nancy Hamilton and narrated by Katherine Cornell with Butterfield and Wolf as Technical Editors. The film was shown nationallly on the CBS network in June, and introduced by Arthur Godfrey. Helen Keller, now 75. is a most inspiring symbol of triumph over adversity, and the filmed story of her life has been unanimously acclaimed by critics all over the country.

The new firm will also supervise theatrical and television distribution of a unique series of natural history films, in production for the past three years at Marine Studios, Inc., in Florida, detailing the life cycles of creatures of the sea.

Alfred Butterfield and Thomas H. Wolf formed Information Productions in 1951. Al Butterfield is a former Associate Editor of Life, Editor in Chief of Pathe News, and Executive Producer of News and Public Affairs for CBS Television. Tom Wolf, ex-Time writer, was European Manager of NEA-Acme in World War II. a free-lance magazine writer and Script Chief for

New employees with the expanded Information Productions-Butterfield & Wolf organization are: Arthur Zegart, director-writer of CBS Television's The Search, and a former member of the United Nations Film Board: James A. Munves, reporter and writer for the New Yorker and CBS Television; Helen Brown, formerly of the March of Time and Sports Illustrated: and Elaine Rowe. who came to the new company from CBS Television.

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## The ALL NEW "AURICON PRO-600"

for 16mm Optical Sound-On-Film



"Auricon Pro-600" with Lens Blimping Hood, Auto Parallax Finder with Magazine, Tripod

**Professional** Picture Camera with **Built-in Features** 



"Auricon Pro-600" with Single-Lens "C" Mount, Tele-Finder Objective, View Finder, Magazine



"Auricon Pro-600" with Critical Ground-Glass Focusing, 3-Lens Turret

## SPECIAL OFFER to **AURICON-PRO OWNERS**

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- ★ Synchronous Motor Drive for "Single-System" or "Double-System" Recording.
- ★ Available at added cost is "Single-System" equipment for Optical Sound-Trock-On-Film.
- \* Sold with 30 doy moneyback guarantee, you must be satisfied!

#### PRICES START AT S1165

Write for free illustrated "Auricon Pro-600" literature and price schedule.



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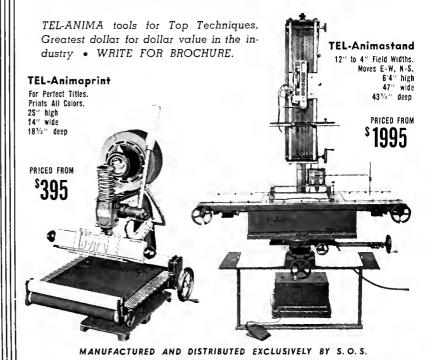
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The first sensibly priced HOT PRESS TITLE MACHINE for high quality, fast lettering. Prints dry from colored foil for instant use. Acme pegs give perfect registration on paper or acetate cells.

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# PICTURE PARTHENON

CAP PALMER

documentary films for business

## LASKYPARTHENON PRODUCTIONS

semi-documentory

Members of the Parthenon key staff are seasoned professionals with major experience prior to their entry—by choice—into documentary. Studios represented include MGM, Disney, U. I., Canadian Film Unit. ASN, Warners, and DeRochemont: CBS and NRC nets.

Charles Palmer
John E. R. McDougall
Jack Meakin
Peter Kalian
Banks Murray
W. T. Palmer
(Two more to be announced)

Business documentaries by Palmer, to most of which other members of the staff contributed their crafts:

ON STREAM
MAN WITH A
THOUSAND HANDS
CAREER
AND THEN THERE
WERE FOUR
WORLD IN A WEEK
THE STORY OF
MENSTRUATION
POINTS EAST
THE SKY IS FOR EVERYONE
TWO CHEERS FOR CHARLIE
UNITED 6534
HOW TO CATCH A COLD
DAY IN COURT

Parthenon does not compete for films which originate with a sponsor, but develops ideas in its own shop and offers them to sponsors who had not hitherto planned making a picture on the subject. The company does not make TV Series or commercials, Current production includes films for International Harvester, VT&T, Conn. General Life Ins. Co., Hilton Hotels, Standard Oil Co., of California and United Artists, and is fully booked for the present.

6264 Sunset Blvd., at Vine Hollywood 28

## Picture Potentials for Overseas

by John Flory, Advisor, Non-Theatrical Films, Eastman Kodak Co.

AMERICAN EDUCATIONAL and informational films are potentially as good ambassadors of good-will and the U. S. point-of-view as are this country's entertainment pictures which currently occupy three-fifth of the world's screen time, outside the Iron Curtain'. declared Eastman Kodak's Advisor on Non-Theatrical Films. John Flory, in delivering the ban-quet address at the 3th Annual Cleveland Film Festival.

"The time has long-since come when the United States, as a matter of urgent national policy, must see to it that U.S. informational film becomes as pre-eminent as Hollywood's entertainment product internationally." Flory urged.

This year. Hollywood, he pointed out, expects to derive half its revenue from the export market. On the other hand, export of U.S. audio-visual material—projectors as well as films and filmstrips—accounts for less than 1% of the U.S. non-theatrical film industry's income.

The U.S. Government operates at a disadvantage when it comes to propaganda films, he observed. In contrast, Russia and satellite film industries are organized on a monolithic basis; their budgets for documentary and propaganda films are enormous on a comparative scale,

#### Stockpile for World's Use

The United States has a "hidden asset". however, in its "stockpile" of over 15,000 existing educational and cultural films—many of which, with proper foreign-language sound-

MR. FLORY'S VIEWS on overseos film potentials were obstrocted from his dinner address of the 8th Annual Cleveland Film Festival on June 22.



tracks, would be helpful to the country's friends and allies around the globe. Likewise, between 500 and 1,000 U.S. producers of business, educational, and television films, are potentially valuable to the L.S. in the Cold War for their capacity to handle every type of subject.

"When many producers handle the same subject, this means a variety of approaches. Such capacity to present both sides, is itself a national asset," Flory indicated, "It is characteristic of American democracy that it is not afraid of selfcriticism."

"Oftentimes, the best propaganda film is one which hasn't been made for propaganda at all. It's one which has been turned out as an honest answer to an every day need. Medical films are a good example of that."

#### Medical Films' Value Cited

The United States is pre-eminent in the number and variety of its medical motion pictures, the audience was told. Of these, at least 2.000 would be suitable for international distribution if satisfactory means can be found. In line with the speaker's assertion that private enterprise must play an aggressive role in circulating U.S. informational films abroad, the pharmaceutical industry was urged to join forces with the nation's medical societies in setting up international medical film libraries and circuits.

When queried as to why U.S. documentary films haven't as yet had greater foreign circulation, Flory explained that currency problems, lack of 16mm projectors, inadequate preview centers, and the "amount of red-tape the independent producer must surmount in order to be successful in the export market," are all current drawbacks. "Some way has to be found to make international circulation of the films profitable," said Flory.

#### Overseas Television Growth

"Recently, it was estimated that nearly 60% of all U.S. television station air-time originates on film. Think of what this is going to mean on an international basis when there are several thousand TV stations in the rest of the world. The time is already late for American 16mm distributors to establish themselves in the world market."

Since 1947. Russia and its satellites have begun to use propaganda films aggressively on an inter-(CONTINUED ON PAGE FIFTY-THREE)



# SALESMEN HAVE TO KNOW WHAT THEY ARE SELLING

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WHO WILL EXHIBIT

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Public Relations Society of America, In

2 W. 46th St., New York 36, N. Y. • W. G. Gatehouse, Exhibits Manager

techniques?

NEW VALLES and new methods for activating discussions and for suggesting solutions to personal situations are presented in the Living Right at Our Work series, just produced by The Jam Handy Organization.

This integrated group of meeting tools—five sound filmstrips, five recordings, appropriate guides and a manual—were produced with the cooperation of The Department of the Church and Economic Life and The Broadcasting and Film Commission of The National Council of Churches,

#### The Need to "Talk It Over"

"If people could only be stimullated to get together and talk things over, to discover rights and wrongs themselves, without being told"... Thoughts such as this, voiced at meetings of church and community leaders and educators, led to the planning of the "right living" talkit-over program. Subsequent use of the new kit in actual test demonstrations before groups with widely varied interests indicated the provocative values of the discussional material in many different situations.

Although the ideas that are presented are directed to the individual with relation to his Monday-through-Saturday activities, it is the group meeting that generates the tone, theme and vitality of the discussions that follow. Real-life situations are visualized without bias. The thought-provoking situations hold attention. They leave it to each member of the group to determine his own choice of conduct after lively discussion.

#### Real Aid to Inexperienced

With this new "Living Right" combination, an inexperienced person can hold a self-propelled meeting on any one of the 30 and more topics for which the ready-to-use kit of do-it-yourself materials has been prepared. Any experienced leader or moderator, on the other hand, can do even better because of the ready-mix materials that are provided to keep the talk-fest rolling. (Just add people and stir!)

The broad topics for the five meetings provide 30 striking everyday questions of choice, attitude, counsel, outlook and leadership. These situations that arise every day are used to point up the problems at d suggest controversial points for discussion.

#### Single Program or a Series

Material for a particular meeting can stand alone or a program of meetings may be arranged around the entire series, depending on the desires of the group leader or the

## "Living RIGHT at Our Work"



Talking things over, group fashion, helps toward "Living Right at Our Work". A new sound slidefilm program, available at low cost, makes group discussion activity meaningful for all kinds of groups (see article beginning Col. 1 at left).

COLOR THA 35mm color release prints Kodochrame printing 16mm Kodachrome enlarged to 35mm color 35mm film strips Let our Tri Art Color Specialists show you how to make prints that will do a better selling job. TRI ART COLOR CORPORATION 245 West 55th Street, N. Y. 19, N. Y. • Plaza 7-4580

group itself. Various uses for the material are:

In the School—to help show students how to find for themselves standards of right living applicable today as well as in the future, when they enter the world of business or industry. Groups which will find these materials helpful and stimulating are vocational guidance classes. workshops, classes in sound moral judgment training in high schools and colleges, seminars, adult education classes. and parent-teacher associations.

In the Church—to stimulate discussions of real-life problems that arise during the work-week. The material has many possibilities at family church nights and at meetings of men's and women's clubs, young adult meetings, summer work-shops and conferences.

In the Community—to stimulate group discussion of the personal problems that arise in every community. Solutions often may be found through exchanges of viewpoints. Some of the groups that will find the material useful are employee training groups in offices and factories, farm organizations, business groups. labor unions, service clubs and professional organizations.

#### The Kit and How to Get It

The complete kit of discussional materials, packaged in an attractive box, consists of the five 35mm sound filmstrips, with recordings on 33-1 3 r.p.m. microgroove records and five Leader's Guides. There are suggested commentaries for introducing each meeting in preparation for the next get-together. There is also a manual with detailed suggestions for holding lively and constructive meetings.

The complete kit is priced at \$49 and may be purchased from The Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Michigan, or from authorized Jam Handy dealers.

## **McLouth Sponsors Fishing Films**

◆ Two new films for lovers of fish lore now are being distributed by Modern Talking Picture Service, Inc. The outdoor subjects, both in color. are Salmon Sajari, 19 minutes, and Yukon Sajari, 25 minutes.

Sponsored by McLouth Steel Corporation and produced by Sound Masters. Inc., the films take viewers on trips through the hunting and fishing paradise of Canada's Yukon and the Maritime Provinces.

Both films should be requested from McLouth Steel Corporation, 300 South Livernois. Detroit. How do you define ...

## "Communications?"



WEBSTER calls it "an interchange of thoughts or opinions . . . in words or letters."

> As we translate it in continuing service to our clients, "COMMUNICATIONS" means the programmed use of all appropriate media . . . in motivation, information and development . . . to bring about measurably

- ... hetter employee, customer, and community relations
- ... more constructive attitudes
- ... greater job satisfaction
- ... increased sales
- ... higher standards of working performance



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PLAZA 1-3290

it's true of your business!
it's true of your business-sponsored film!

# A GOOD PRODUCT NEEDS $\frac{the\ best}{ extbf{GOOD}}$ DISTRIBUTION

 $T_{\text{HERE}}$  used to be an oft-quoted saying ". . . build a better mousetrap than your neighbor, the world will make a beaten path to your door." This may have been true once but we doubt it.

At any rate this old saw does not apply to today's business world. Now you need a good product, good promotion, and good distribution.

When it comes to business-sponsored films, the promotion and distribution is the special ability that Modern Talking Picture Service brings to your program.

Modern has been exclusively devoted to the distribution of the sponsored film for many years. You can benefit from this experience in handling all kinds of film programs—big and small, broad-based and special—for the leading names of American industry.

What are the advantages we offer you? Here's one of many-

- Modern 16mm distribution is accomplished for the sponsored film through a planned network of 28 Modern Talking Picture Service field offices, strategically located in major cities. Plot these cities and you find the most efficient marketing map for film distribution ever developed.
- 28 Modern offices make your film conveniently available to the audiences you want to reach. Film-users prefer to get programs from a source near to them. Distance will inhibit the use of your film.
- 28 Modern offices means that your film prints spend less time in transit to and from the audience—resulting in more bookings from each print than can be obtained by shipping from a single point or a few points.

There are many more advantages of a decentralized network of film exchanges that we could name . . . and there are many points of Modern service and superiority that you should know. To get the facts about Modern and how its specialized services will improve your film program, get in touch with us at any of the addresses listed below.



A

7

NEW YORK JUdson 6-3830 45 Rockefeller Plazo, New York 20, N. Y.

CHICAGO DEloware 7-3252 140 E. Ontario Street, Chicago 11, III. DETROIT TEmple 2-4211 956 Maccabees Building, Detroit 2, Mich.

LOS ANGELES MAdison 9-2121 612 S. Flower Street, Los Angeles 17, Cal.

## Nationwide service from Modern film libraries in 28 important cities-

AHANTA CHARLOTTE
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BUEFALO CINCINNATI
CEDAR RAPIDS CLEAFLAND

DALEAS
DENVLR
DETROIT
HARRISBURG

HOUSTON
INDIANAPOLIS
KANSAS CITY
LOS ANGELES

MEMPHIS MILWAUKEE MINNEAPOLIS NEW ORLEANS

NEW YORK
OMAHA
PHILADELPHIA
PITTSBURGH

ST. LOUIS
SAN FRANCISCO
SEATTLE
WASHINGTON, D. C.

## RIGHT off the REEL

National Rental and Projection Service to Serve Business; Freedoms Foundation Entries for 1956 Awards Close Nov. 11

ORGANIZING TO IMPROVE the quality and convenience of service to business and industry, a group of earnest audio-visual equipment dealers located in key cities from coast-to-coast met during the recent National Audio-Visual Convention in Chicago to formalize the organization of a National Rental and Projection Service. Head of the service organization is Ray Swank of St. Louis, chief of his own wellknown equipment and film library company and a man who firmly believes that industry deserves the utmost in quality and an efficient projection service setup.

We had the pleasure and privilege of meeting some of the outstanding dealers who comprise the membership of this long-needed "voluntary cooperative" which intends to work on the solution of a number of problems related to this kind of regional service. Its first goal is to provide uniformly high standards of projection service for any business firm or convention meeting in their respective key cities, of which there will be approximately 40 across the

When a company meeting or convention is planned, arrangements may be made with any one of the members of the Association. An inventory of the many kinds of professional audio-visual equipment is being taken, standards for quality showmanship have been set up, and referral of accounts will be undertaken among the members. Business Screen heartily endorses this recognition of a very special need by American business and by myriads of convention groups. As plans develop, space will be devoted to the services offered.

## Freedoms Foundation Entries for Film Awards Due Nav. 11

★ Word received from W. C. "Tom" Sawyer, vice-president of the Freedoms Foundation at Valley Forge. Pa., indicates that entries for the 1956 Awards, to be made next February 22 (Washington's Birthday) are due at national headquarters on or before November 11.

16mm films are eligible for Honor Medal Awards, as in previous years, and will be judged by a distinguished 30-member awards jury composed of state supreme court jurists and executive officers of national veterans, patriotic and service club organizations. Write for entry

blanks to the Freedoms Foundation. Valley Forge. Pa., if you have completed a film you believe deserving of consideration.

#### Nat'l Adv. Cammittee Reviews Client-Producer Relations

★ The widely used Checklist of Client-Producer Responsibilities. a publication of the Films Committee of the Association of National Advertisers' is currently being reviewed for re-issue. A Sub-Committee of the Films Committee, headed by W. H. Pratt of the American Telephone & Telegraph Co., is doing the job.

The task of reviewing this valuable Check-List among the nation's producers of sponsored films has been accepted by the Editor of BUSINESS SCREEN, as in the previous effort of a few years ago.

## Outstanding Research Job Done an Film Distribution Trends

★ Utilizing services of a nationally-known business research organization. Modern Talking Picture Service. Inc., has completed a basic study of sponsored motion picture distribution trends, with particular emphasis on user reactions.

Speaking to groups of business film producers. Frank Arlinghaus. president of Modern, recently gave some very illuminating figures on the tremendous development of selfequipped 16mm audiences in the U.S. Plans are under way to meet producer groups in many sections of the country and to publish a report on the study which will furnish some very useful ammunition for those who advocate the broader use of the 16mm film medium. Audience development work being done by Modern is directed toward reaching larger numbers of churches, industrial plants, men's and women's groups. Already reaching large segments of these adult groups. Modern expects its present promotional plans to achieve important results before the end of the year.

#### U.S. Dept. of Agriculture ta Catalog Non-Government Films

★ The Motion Picture Service of the U.S. Department of Agriculture plans to establish a central register of agricultural film titles and to publish a catalog of non-government films on agriculture.

Response to this recent proposal by Walter K. Scott. Chief of the Service, has been most enthusiastic among the numerous agricultural extension workers, county agents and other users of farm films throughout the country. Reports on new agricultural titles should be sent to the Service as soon as they are released, with complete data on title, running time, color, and contents.

## Crasby Enterprises Warking an Magnetic Visual Recarder

★ The research laboratories concerned with the development of magnetic tape as a medium for both pictures and sound are laboring hard to reduce the tremendous amount of material required to store the signals required for this new approach to audio-visual reproduction.

From Bing Crosby Enterprises in Hollywood, however, comes word that an electronic video recorder which may be attached to the home television receiver "has just about been prefected." This device takes sound and pietures of a live TV show right off the air, compresses them on a half-inch tape. It is expected to be marketed "within a year" and RCA is also said to be experimenting along similar lines. You never know.

## "Man With a Thousand Hands" Achieving Success Overseas

★International Harvester's fine Man With a Thousand Hands, epic color film story of the Kitimat hydro-electric project in British Columbia, has been winning worldwide acclaim. Man has played to large audiences and important people in such countries as Austria and Belgium. The King of Belgium was moved to purchase a print and the Austrian Cabinet viewed the film and was so moved that they brought in some 300 members of the Diplomatic Corps for a re-run. Newsmen heard such laudatory comments that they asked to see it.



Minnesoto's Governor Orville L. Freemon (above) is equipped with a 12-pound battery-operated tape recorder which he carried on his recent flight to Europe. The equipment enobled him to keep up his schedule af radio talks by airmoiling the tapes back to Minnesoto.

whereupon the public at large wanted a view.

The Canadian Consulate office arranged to set up the film in auditorium and to their amazement 15,000 people elamored at the doors for two consecutive days. There was no choice but to keep the screenings going for 15 days. It is the considered opinion of the officials there that nearly every adult in the metropolitan area of Vienna saw the picture. They doubt that Vienna ever got a better anti-Communist message in all its history.

## New Sound Slidefilm Guide

★Users of sound slidefilms will welcome the news that a Sixth Edition of the widely-popular Sound Slidefilm Guide has just been completed and will be available free on your letterhead request from the Audio-Visual Division. Du Kane Corporation. St. Charles. Illinois. Nearly a thousand readily-available programs of this type are listed, together with complete source data.

Swift and Company's Merchandising Caravan, a mobile van setup for sales meetings throughout the country (and to praject showings of company films) is just one of the many techniques employed by the firm and described in a feature article for publication in these pages next month. (Also see exterior view on this month's cover.)





One of three large exhibit areas at the National Audia-Visual Convention's trade show where products of 120 firms were displayed this year.

## 2300 at Tenth NAVA Convention

Six Consumer Groups Join With Members of National Audio-Visual Association as Annual Meetings, Conferences and Largest Trade Show Are Held in Chicago

PROFESSIONAL USERS and distributors of audio-visual communications media and equipment for its reproduction and projection, more than 2,300 strong, gathered at Chicago's Hotel Sherman on July 22-27 to attend numerous conference sessions of the 10th Annual National Audio-Visual Convention and to view the 120 exhibit spaces of the expanded Trade Show.

Meeting with the host group, the National Andio-Visual Association which represents specializing dealers and film library operators throughout the nation, were members of six other professional consumer organizations. These included the Industrial Andio-Visual Association, the Educational Film Library Association, the Association of Chief State School Officers, Andio-Visual Conference of Medical & Allied Sciences, Audio-Visual Workshop for Industrial Training Directors (sponsored by the Illinois Training Directors' Association) and an Audio-Visual Workshop for Agricultural Leaders.

#### Largest Trade Show in History

In three exhibit halls, the products of 120 manufacturers, film and filmstrip producers, and distributors

were on display. Reflecting current trends were the exhibits of several new wide-screen lenses for 16mm films and still projection; new types of magnetic tape recording and reproducing equipment; several displays of room darkening equipment for classroom purposes: closedcircuit and projected television apparatus; automation equipment for improved business meeting purposes: revolutionary 16mm sound projection developments and a host of other devices and materials for today's widespread uses in training, education and recreation.

The power of audio-visuals to

attract and hold interest, and to condense and vitalize data, was demonstrated when the National Audio-Visual Association condensed what normally would have been a three-day convention program into a total of 61g hours of meeting time. Attendance at these sessions was more than twice as large as in any previous year.

#### Elect Officers, Boord Members

New officers and board members for 1955-56 were announced by NAVA and installed during the convention. The new president is Alan B. Twyman. Twyman Films. Inc., Dayton, Ohio, First vice-president is Ainslie R. Davis, Davis Audio-Visual Company, Denver: second vice-president is William W. Birchfield, Mabama Photo Supply, Montgomery, Mahama.

Secretary of NAVA for the com-

Grawing religiaus morkets far oudio-visuals were discussed at the canvention. Taking part (I to r) were: Harvey W. Marks, Visual Aid Center, Denver, Brunsan Matley, Cathedral Films; Beth Safty. Deseret Baok Ca., Solt Lake City; Rev. Donald Lontz, Family Films; and P. H. Jaffarion, Seattle.



An Audia-Visual Workshop far Training Directors

in Business and Industry was held during the

NAVA Conventian. Shawn belaw (l ta r) Lyle

Carey, International Harvester Ca., who presided;

G. Phelon, Mgr., Greater Detrait Safety Council;



Evaluating films with the aid of electronic analyser during the Educational Film Library Assn. meeting were (left) F. A. White, ossistant directar, Bureau of Audio-Visual Services, University of Wisconsin and (right) Philip Lewis, of Chicago Teachers College, ane of the preview chairmen.



ing year is P. H. Jaffarian, Audio-Visual Center, Inc., Seattle, Washington and the new treasurer is W. G. Kirtley, D. T. Davis Company, Louisville, Ky.

E. Howard Marx, vice-president of the Ampro Corporation, Chicago, was elected chairman of the Advisory Members' Committee of the Association. This six-man body represents in the VAVA organization the 165 manufacturers, producers, distributors and publishers who are advisory members, V. C. Doering of The Jam Handy Organization, Detroit, was elected to membership on the Advisory Committee, replacing Carl Nater of Walt Disney Productions.

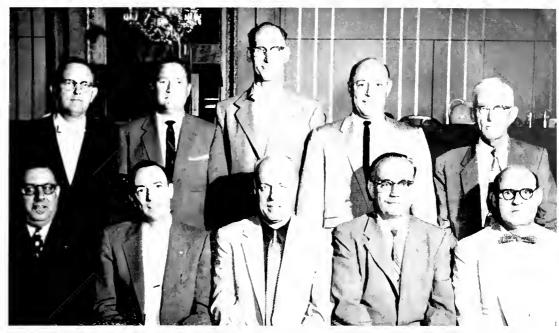
#### Workshops Are New Feature

Joining the Convention program for the first time this year were two



Audio-Visual Workshap leader Adrian TerLouw, Eastman Kodak Compony (left) confers with Gordon L. Berg, County Agents and Vo-Ag Teacher Magazine editor during rurol leaders' session.

new functional workshops for professional users in agriculture and industry. The workshop for training directors in business and industry, arranged by members of the Illinois Training Directors' Association.



Meet the new officers of NAVA for the coming year. Front row (I to r) above are secretary P. H. Joffarion; second vice-president William W. Birchfield; president Alan B. Twymon; first vice-president Ainslie R. Davis; treasurer W. G. Kirkley. Back row (I to r) are director-at-large Jaseph Ewing, Jr.; director-ot-large Frank S. Bangs; regional director (Plains States) Harvey Morks; regional director (Western States) W. H. Utz; ond regional director (Sauthwestern region) R. R. Riley.

featured three concurrent demonstration sessions on July 26. These were: "I se of Overhead and Opaque Projectors in Training Programs" with Alan Finstad of the Beseler Corporation as session leader; "Photography for Projected Visuals" led by Adrian L. TerLouw of Eastman Kodak; and "Preparation and Use of Graphic Materials" with Stanley Howman of International Harvester and Donald P. Smith, training consultant, as session leaders.

The training workshop was concluded with a talk "The Importance of Visual Aids in Training Today" delivered by Gerald Phelan, manager, Greater Detroit Safety Council.

County agricultural agents, vocational agricultural teachers, state

college extension specialists and other types of rural leaders attended the workshop of new and more effective use of communications tools for the farm field. Gordon Berg, Editor of the "County Agent and Vo-Ag Teacher" was in charge of this program.

A continuing tradition saw members of the Audio-Visual Conference of Medical and Allied Sciences gather during the convention period in Chicago on July 26, Dr. J. Edwin Foster of the Medical Audio-Visual Institute, Association of American Medical Colleges, headed up the special one-day session.

#### IAVA Holds Regional Meeting

Members of the Central Region of the Industrial Audio-Visual Association were hosts on Tuesday, July 26 at luncheon and afternoon program. Included among numerous out-of-town members who attended was Fred Beach, Remington-Rand, Inc., president of the business users' organization.

A demonstration of the new Perceptascope projector and training technique was a feature of the FAVA program, with Louis J. Stoyanoff, vice-president of the Perceptual Development Laboratories, as guest speaker, Lawrence Lueck, vice-president and general manager of EMC Recordings Corporation, St. Paul, was another guest speaker and John Weber, head of the Technical Service Department of Bell & Howell, demonstrated and discussed that company's new "professional type (CONCLEDED ON PAGE 50)

Preparation of transparencies was demonstrated by Allan Finstad (left, below). Watching are Harvey R. Frye, Indiana Univ.; Edward McMahon, Mankato Teachers College; Ray Trimble, Training Speciolist, Ninth Naval District.



Opening the annual business meeting of NAVA were (I to r) Jock Lewis, retiring president; Alan B. Twyman, president-elect; and J. Ken Lilley. Back row: Robert L. Shoemaker, Advisory chairman; and William W. Birchfield.



## Pictorial Gem Depicts Cable Making Progress

Sponsor: The Western Electric Company.

Title: More Than Meets The Eve. 13½ min., color, produced by Vudio Productions, Inc.

★ The basic idea of this picture is to demonstrate pictorially the great progress that has been made in the manufacture of telephone cables since the first were constructed over 75 years ago.

Cables are a main element in the process of telephone transmission, and today's cables, manufactured by the Bell System's associated company. Western Electric, are a far cry from the first of these multiple conductors, made in 1882, that contained just 62 pairs. A similar size conduit now contains 4,000 pairs of wires and is greatly improved in strength and insulation.

#### Industrial Scenes Outstanding

For its medium of expression. Western Electric has used a straightforward commentary on the subject illustrated with "factory photography" of such beauty that individual scenes are sometimes breathtaking. Filmed in Eastman 35mm color and processed to 16mm prints by Technicolor, this picture demonstrates the enormous possibilities of the faster color negative film. It enables the photographer to capture situations that would be impossible with slower emulsions and to do it without "cheating" by using only close shots.

#### Serves Dual Audience Use

More Than Meets The Eye has more than one purpose, It will be a handsome public relations film for general showings—groups and television, and will also explain more fully to engineering students in colleges some of the functions of the Western Electric Co.

## **Austin-Western Sponsors**

• Nustin-Western of Aurora. Ill., will feature its 99 grader in a newly-planned film to be produced by Atlas Film Corporation. The script is being prepared by John Bancroft who wrote an earlier film story for the sponsor. Arms for Industry. Austin-Western's advertising manager. Howard Barrows, is distributing 50 prints of Irms for Industry to the company's representatives.

Other Austin-Western films have whieved notable success for this heavy equipment manufacturer in recent years. Visual demonstration of nor hinery enables sales personnel and dealers to show products under operating conditions of all kinds at the eistener's doorstep. [2]



The familiar "keg of nails" is one of the victims of the revolution caused by paperbaard packaging — a scene from "Designed to Go Places."

## Paperboard in Modern Packaging

Sponsor: International Paper Co-

Title: Designed To Go Places, 23 minutes, color, produced by Raphael G. Wolff Studios, Inc.

★ With products of every conceivable size and shape pouring from American assembly lines by the millions and being sent all over the country and the world by train. truck, plane and ship, the packaging of these goods to withstand the jounces and jolts of automatic handling from point of origin to ultimate destination. is a major consideration.

This film points out the adaptability and the many advantages of corrugated paperboard. Paper is strong enough for packaging even major appliances because the principle of the arch form used in cor-

rugated paper makes it able to hold many times its own weight.

Theme of the picture is that corrugated paperboard may be used to package almost everything, including even such items as nails, which traditionally have always been packed in wooden kegs, and such heavy appliances as refrigerators, which need only a few boards to serve as their base.

Other areas in which paperboard is replacing wood is in the packaging and shipping of citrus and other fruits. Also, paperboard containers may be designed specifically for the product being shipped much more easily and economically than can wooden crates.

Pending completion of trade showings, distribution plans are being withheld for further announcement expected to be made this fall.



Anesthesia control during actual surgery, one application of the mass spectrometer, as shown in the film "Eye to the Unknown."

## Louis Roth Shows Line to Retail Clothiers

Sponsor: Louis Roth Clothing Company.

Title: Design for Comfort, 20 min. color, produced by Film Associates of California.

\*"Different" would be a good way to describe this men's cloak and suit epic. Garment making. California style. is the subject. and the makers of this picture have spruced it up with good film design. off-beat humor and a most interesting use of colored lighting effects to point up this and that feature of the product.

Louis Roth Clothing Co.. which puts together some bright patterns and keen styles which would thoroughly startle the drab-clad set on Madison Avenue, will use the film for sales promotion efforts in the trade, and also for showings directly to consumers.

## "Eye to the Unknown" a Prize Research Film

★ Mass spectrometry, a new analytical technique serving science, medicine and industry, is described in Eye to the Unknown, a 33-minute color film sponsored by Consolidated Engineering Corporation, Pasadena, California,

Eye to the Unknown was judged the best industrial research film of the year at the recent eighth annual Cleveland Film Festival. Consolidated's Dynamic Measurement was so honored a year ago. Both films were produced by Jack L. Copeland. formerly a Consolidated employee who now heads Jack L. Copeland and Associates. Los Angeles film producers.

The new film relates a complicated analytical science to everyday living in situations ranging from stark drama to cartoon comedy. It dramatizes Dr. Joseph Priestley's discovery of oxygen in 1774 and John Dalton's conception of the modern atomic theory in 1808.

Eye to the Unknown takes a lighthearted dig at some of the weaknesses of classical "pre-mass-spectrometry" chemistry while tracing the historical development of the mass spectrometer from its invention in 1910 by J. J. Thompson to the present. Delivery of Consolidated Engineering Corporation's first commercial mass spectrometer in 1942 also is shown, an event that contributed greatly to the emergency development of high-octane aviation fuchs and to the synthetic rubber program.

The mass spectrometer is an electronic device that identifies and measures the constituents of complex gas and liquid mixtures.

# "Selling is Mental" Program Announced for Sales Meetings

Seven Sound Slidefilms Are Packaged for Direct Sale to Business

In "Synch" With the new accent on sound slidefilms. Kling Film Productions. Chicago, has announced a \$70,000 production package, composed of seven slidefilms for sales training. The package, Selling Is Mental, was written and produced by Raymond E. Lee, director of Kling's recently established syndicated Sales Training Division.

The seven segments of Selling Is Mental are 15 minutes each in length and are filmed in color. The films are designed as a 21-week sales training program on the "hows" of selling — strategies, tactics and procedures. Only one subject will be shown at a meeting but it will be shown twice. After each of the seven is shown, the series is repeated in the same sequence until salesmen have seen each film at three different meetings.

#### Repetitive Use a Fundamental

Repetition is fundamental in absorbing the *Selling Is Mental* message, according to Lee, who maintains that slidefilms have "five times the potential of movies" in sales training situations.

In addition to the color slidefilms and records, the sales manager who conducts the meetings will receive supplemental printed material. Part of the material, to be read before and after the showing, relieves the manager of the pressure in preparing his own talks. The materials include a follow-up letter which the manager sends to salesmen on his own stationary. The letter recapitulates the points made in the film and affords salesmen a tangible reference.

#### Seven Titles Briefly Reviewed

Covering seven aspects of sales training, Selling Is Mental consists of the following subjects:

- ◆ The Power of Mental Attitude in Selling—which shows the salesman the power of a positive approach: the affect of a negative attitude, what causes it and why he must immunize himself against it.
- Turning a Deaf Ear to Sales Resistance—explaining why prospects build a wall of resistance to stop the selling momentum. Once the salesman understands this, he can develop the art of by-passing resistance and continue to sell right down to the point of closing.
- Closing the Sale—noting that the sale should be made mentally before the salesman makes the call. This film shows how to make the pre-

sentation with an eye to closing the sale from the opening moment how to ask again and again for the order.

♦ Developing the Right Attitude Towards Price—stressing that once fear of price resistance is dispelled, the salesman encounters less of it. Forceful selling of advantages of the salesman's offering can outweigh price differential, since price seldom is the single determining factor in buying.

♦ The Right Attitude on a Call Back—provides help for the salesman on closing business when a call-back is necessary. The call-back should not be for the decision, the film states, but it should be a well-planned, hard-hitting selling interview.

♦ Selling the End Result First—call-

ing attention to what the prospect buys—what the product will do for him. The salesman is shown how to apply strong strategy in selling his product or service.

Checking a typical sales situation during production of the Kling-packaged

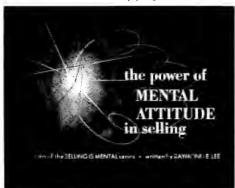
saund slidefilm pragram created for meeting use titled "Selling is Mental."

• The Prospect Is No Mind Reader—reminding the salesman that there is danger in shortening the presentation when he fears the prospect will get impatient: the prospect is no mind reader and is left with an incomplete concept of the sales offer. A knowledge of powerful words can help the salesman maintain prospect-interest.

#### Authors Book on the Subject

Ray Lee has written a book "Selling Is Mental." based on his 20 years of experience in the sales training field. This experience in (CONTINTED ON THE NEXT PAGE)

First in the new series of "Selling is Mental" films is this basic and introductory pragram . . .



Stay with the prospect until the sale is made as this scene from "Closing the Sale" advacates . . .



The salesman drives hame a paint just before asking far the arder; scene in "Clasing the Sale."



The prospect's wife visualizes herself enjaying all the advantages of a \$40,000 yacht . . .



Brushing aside the praspect's wall of resistance in "Turning a Deaf Ear to Sales Resistance."



Another scene from "Developing the Right Attitude Toward Price" — use it as an added advantage!





Scene in "Selling is Mental" Series

(CONTINUED FROM PRECEDING PAGE) cluded production of sponsored films for several manufacturers. Lee joined Kling in March, 1955, at which time he began converting chapters of his book into the slidefilm version.

The Selling Is Mental series is available to any type of organization (except retail stores) which sells its products through salesmen. The sales training package may be used with automatic or signal record and may be purchased for \$750,00 from Kling Film Productions, 1058 W. Washington Blvd., Chicago 7.

#### **American Auto Aims Program for Youth**

**★** Communities and schools attempting to make voungsters behave in and around automobiles are advised of four 16mm color and sound motion pictures available from the American Automobile Association.

The four films, three of which have won awards, are aimed at elementary, junior and senior high school students. In simple dramatizations, the films build correct attitudes by appealing to the juvenile's intelligence and sense of sportsman--hip.

The safety subjects include:

Borrowed Power, 19 minutes -the story of a high school student who allows the "borrowed" power of a car to change his sportsmanlike behavior into attitudes which prove dangerous. When the boy, Jerry, is arrested for speeding and reckless driving, a sympathetic judge guides him toward straight thinking, an understanding that Jerry must control the power the car gives him. This film, which won an honorable mention from the National Committee on Films for Safety, may be used for driver education classes and classes that relate to social be-

Mickey's Big Chance, 17 minutes concentrates on the pre-driving interests of junior high school students. Mickey's older brother promises to let eager Mickey drive his car only if he learns to drive properly. Observing drivers and driving situations while riding his like. Mickey learns driver responsibility. joins a driver education class and merits his big chance to become a driver. This picture was a top National Committee award winner.

Dick Wakes Up. 14 minutes emphasizes the dangers of walking or playing in traffic. Dick, 14, crosses the street against a red light and finds himself lying seriously injured in a hospital. In a dream, he is visited by his conflicting innerselves Good Judgment and Bad Impulse. Waking up. Dick decides Good Judgment is right and that chance-taking Bad Impulse is a ticket to the hospital. For early teenagers and adult groups studying safety.

The Talking Car. 13 minutes helps 4th, 5th and 6th graders learn the limitations of common safeguards, remember the times and places extra care must be exercised. A car that talks to Mary and Jack points out safety aids; traffic lights. guarding crossings. Thereafter, the car counsels the pair on personal Car won a National Committee award of merit.

A teacher's guide for each of these films is provided without cost when the film is purchased or loaned. These guides outline sound procedures for getting the most value from the film in teaching situations. For information on purchase of prints, contact the American Automobile Association, 1712 G. Street. Washington 6, D.C.

## policemen, crossing guards, hand signals, safety patrols, and signs responsibility, the need for cantion when they are away from safety aids and on their own. The Talking

# be born to anyone -- a professor or a plumber. Today this problem is ten times more common than crippling polio. Three children out of

"Tuesday's Child" Shows

**Needs of Retarded Child** 

Sponsor: National Association for

Title: Tuesday's Child, 15 min.,

**★** While each audience watches this

15-minute film a mentally retarded

child will be born somewhere in the

United States, A retarded child may

color, produced by Information

Retarded Children.

Productions, Inc.

Steps taken to aid retarded children are pictured in the film "Tuesday's Child."

#### Nabisco Pictures Ritz Cracker from Field to Kitchen

Sponsor: National Biscuit Com-

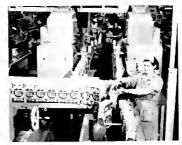
Title: Crackers by the Billion. 26 min., color, a Fritz Henle Production.

**★** Nabisco has been making motion pictures about its products and operations for more than 30 years. Millions of people have seen the relentless march of the cookies as they paraded across the screen from oven

Last year, the company decided to try another cracker and cookie opus. but to concentrate on just one brand Ritz — and to follow it from wheat field to the family kitchen.

The film was completed last winter and was introduced at the company's Annual Sales Conferences, Nabisco will show it to every employee, to the general public — through Modern Talking Picture Service, and on television — through the special distribution facilities of The Princeton Film Center.

To make the film, Nabisco engaged Fritz Henle, a foremost still photographer for over two decades. Though this picture is Mr. Henle's first major film production, he has been developing a motion picture



Ritz packages on the assembly line in a scene from the Nabisco film.

style and technique comparable to his still photography work for several years.

Crackers by the Billion was photographed on location at a grain field in Ohio. Nabisco's huge concrete grain elevator at Toledo, the new bakery in Chicago, and studio sets of an average home kitchen in New

every hundred born in the United States are born under this shadow.

They are children like Jane Fisher, in this film, Jane is ten years old. but mentally only five, and there will come a time when she won't be able to go any further. She, and other retarded children are as loving and lovable as any children, but in varying degrees they lack the ability to learn as normal children learn.

Tuesday's Child ("full of grace") describes the steps being taken by the National Association for Retarded Children to discover the causes and thereby the cure and prevention of retardation. This activity, on a national and state level. provides aid to special schools where retarded children are taught meaningful, useful work, enabling them to assume marginally independent lives in society.

But, most of all, the film is concerned with what parents of retarded children and other interested citizens can do to face the problem in each community.

Tuesday's Child will be distributed nationally on television by Sterling Television Co.

#### First Atomic-Powered TV Spots?

• Shooting on location at the General Electric atomic power plant in West Milton, N.Y. last month, the George Blake Enterprises camera crew drew all its current directly from the new plant. The films were later used as mid-show commercials on the General Electric TV Theatre.

Nabisco's huge elevator at Toledo makes dramatic scene in Ritz film.





Pan American Warld Airways' district sales managers fram Europe and Middle-East jained in conferences at Landon's Selden's Park Hatel as they prepared to carry the new Outside Sales Training Pragram back to their home offices for use in the actual sales contact field throughout the warld.

# Pan American World Airways Holds Overseas Sales Seminars

Field Training Program Utilizes Effective New Visual Media

Pan American World Arways training program, established three years ago, is a continuing process which has been set to move step by step towards complete coverage of all job categories in the company. To date, all PAA people have been exposed to various phases of the program with emphasis on sales and service.

This year, the company is conducting world-wide seminars in sales training for "outside" salesmen - men who call on both commercial and private accounts . . . whose job is helping to solve the air transport problems of exporters. manufacturers, distributors, travel agents, the general public, etc. The backbone of the package prepared for the four components of the company (Atlantic, Latin America, U.S. Sales, and Pacific Alaska) consists of one sound slidefilm, Blueprint for Professional Selling, 8 min.: a motion picture. The Vine Lives of a Salesman, 24 min.; and a second motion picture. Harry Fuller's Sales Experiences, a group of specially prepared training film sequences adapted from The Nine Lives . . . film. All this material. plus manager's and trainer's guides. were prepared by the office of Frank Howe, PAA's System Superintendent of Sales and Service Training. in conjunction with Henry Straus-& Company.

#### Program Varied in Field Use

Although the Outside Sales Seminar is fully prepared in New York and is detailed almost word by word, it is not sent out in the field with command instructions to be used in any exact form. Conditions may vary from Boston to Bangkok to Berlin, and PAA's decentralized system of semi-autonomous divisions adapts the training program to fit its needs.

The Atlantic Division, with more than 40 district sales managers, met in London in December and spent two days being trained in the purposes, subject matter and use of the program. The managers returned to their home offices and put the material to work in January. It was completed in three months.

#### Good Response, Climbing Sales

While results of any training program still in operation are hard to assess, the highly enthusiastic response from the field and a climbing sales curve are evidences of successful design and implementation.

The Latin America Division's Sales Managers met in Miami about a month after the London meeting and the training program went into effect in a concentrated form in February, Regional meetings were held in San Juan, Guatemala City and Buenos Aires, and besides PAA's own men, prominent travel agents were invited to attend. PAA provided Spanish and Portuguese tracks on magnetic striped film for these sessions.

The U.S. Sales and Pacific Alaska Divisions held similar seminars in New York, Chicago and Honolulu, Complete coverage of each outside salesman is expected by the end of the year. Pan American's aim in the Outside Sales Seminars is not so much to set forth a definite method of selling in the traditional genre but to spotlight problems and suggest methods of solution that can be thoroughly thought out by each salesman.

#### Problems Same the Warld Over

While there are differences in sales approaches that might be adaptable to different countries, still, the frozen-faced Pakistani prospect is just as much the "iceberg" type as the hard-to-approach Philadelphian.

By encouraging each man to find his best route to a successful "close" with training in the sales seminar. PAA expects to realize a keener competitive edge on other airlines which have not adopted these methods.

The Vine Lives of a Salesman shows some of the problems PAA sales representative Harry Fuller runs into during a typical day. As used in the program, this film is first shown in complete form, and later, in discussion periods, eleven specially written sequences, running about two minutes each, are shown so that some of the basic problems. Harry Fuller encounters in *The Vine Lives*..., may be understood and resolved individually.

As an example of what he runs into, the sequences are titled:

#### Sequences Show Key Situations

Knowing Your Prospect
Researching the Prospect
Impulsive Prospect
Tough Prospect
Teeberg Prospect
Coutions Prospect
Dangers in Mechanical Selling
Creative Selling Means Solving
Problems
Completing the Sale
Handling a Complaint
Servicing the Travel Agent

#### "Nine Lives" Wins Award Kudas

Besides winning the more satisfactory awards in new sales records. PAV's Vine Lives... has won awards from impartial juries at the Cleveland Film Festival. National Visual Presentation Association and the Golden Reel Film Assembly.

Meeting the sales praspect in his affice is Harry Fuller's jab; haw he perfarms is shawn in "Nine Lives of a Salesman," a new PAA training film.



#### Taylor Wine Brings Story of Good Living

• Good American wines and how they contribute to the enjoyment of every-day hving is the thirst arousing theme of *The Shelbys Go to Hammondsport*, a new color sound slidefilm sponsored by the Taylor Wine Company.

The film, recently previewed at a distributor meeting held at the Taylor winery, Hammondsport, N.Y., was designed for two types of audience. It is to be shown to Taylor wholesalers and sales staffs across the nation and it will be made available to business, club and other consumer groups.

The product story is told through the eves of Suzan and Rick Shelby, a young couple, who spend part of their vacation visiting the Taylor winery. With them, the audience discovers the vineyard where fragrant grapes ripen in the sun; the winery where the grapes are crushed, fermented and changed into wine; the Taylor Test kitchen—where the Shelby sample choice recipes made with wine. Other scenes take the viewers to various homes where people are serving Taylor wines.

Producing the slidefilm. Sarralnc, sent camera crews to Hammondsport for several weeks of location shooting. Additional footage was shot at Sarra's Chicago studio.

Development of the film was supervised by Grayton H. Taylor, in charge of advertising and merchandising at Taylor, The Shelbys Go to Hammondsport was produced through D'Arcy Advertising Company, N.Y. Joseph A. Goodin of D'Arcy and J. A. Mays of the Taylor Wine Company supervised during the shooting phase.

The new film was written by Helen A. Krupka of Sarra's creative staff. Photography and direction were by Ray Mueller with general supervision by Harry W. Lange. Sarra manager.

Below visitors to the Taylor Wine Company Hommondsport, N.Y.) stop to rest in Hospitality Room at winery.





Brilliant Eastman calor of Arizona's rugged terrain highlights this new Chevralet wide-screen mation picture.

# "Arizona Story" on the Wide-Screen

Chevrolet Film Shows Heavy Duty Trucks in Rugged Setting

★ Wide-screen showings of Arizona Story, a 16mm motion picture produced by The Jam Handy Organization, were featured at the National Audio-Visual Association Convention in Chicago.

Arizona Story was produced for Chevrolet. The Radio Corporation of America, learning of the new application of dramatic staging techniques by Jam Handy, asked permission to show the Chevrolet-sponsored film at the RCA exhibit during the NAVA Trade Show.

The film originally was photographed in 35mm for wide-screen showings up to 50 feet in width at large meetings of Chevrolet sales personnel. This width exceeds that of most conventional motion picture theatre

screens. Made with the new Eastman Color process. Arizona Story shows Chevrolet heavy duty trucks in operation in rugged desert and mountain terrain in Arizona.

#### 16mm Versian for Canada

General Motors of Canada requested the picture in 16mm prints for wide-screen projection instead of 35mm. Sixteen millimeter prints were made by a reduction process. The wide-screen projection of the smaller size film is possible through the use of an adapter in the 16mm standard projectors which gives the wide-screen ratio of two to one, the image on the screen being twice as wide as it is high. A 16mm picture thus can be projected to cover a screen wider than 20 feet.

from no loss of quality in either foreground or backgroud of the TV super.

#### Advantages for the Praducer

As in television use. Cellomatic offers great opportunities to motion picture producers, enabling them to achieve with great simplicity effects heretofore difficult with existing methods. Sequences which would formerly have demanded the services of a squad of animators, a stand, optical bench, and hours of skilled labor, may be accomplished by Cellomatic's motion picture service organization quickly and easily.

# U.S. Plans World-Wide Use of Japanese Documentory

• World-wide distribution of *The Yukana Story*, a documentary of Japan's 1949 Nobel Prize winner, is planned by the United States Information Agency. The film recently had its premiere in Kyoto.

More than 2,000 people jammed Kyoto's Shimbun Hall to see the U.S. Information Agency sponsored film honoring Dr. Hideki Yukawa. Japan's nuclear physicist. The 38-minute documentary was made while Dr. Yukawa was in the United States working with a group of nuclear physicists, including the late Dr. Albert Einstein, at the Institute for Advanced Studies, Princeton, and while Dr. Yukawa taught physics at Columbia University.

Narrated in Japanese by the scientist's son, Taka-aki Yukawa, the film describes Dr. Yukawa's research work. his family life and shows scenes of Kyoto where the physicist spent his early childhood.

The Information Agency has distributed 48 prints to American and Japanese Cultural Centers in Japan.

#### Behind the Scenes With Cellomatic: How It Works

One of the Most exciting projection devices to be developed since the motion picture is Cellomatic. Perfected after four years research by Howell-Rogin Studio. Inc., the Cellomatic projector is the only "still" projection device designed to provide limited animation, motion and instantaneous optical effects.

Its use is three-fold; for direct projection in sales presentation, exhibitions or training; as an aid in motion picture production; and as an auxiliary device for television production.

#### Best Techniques Are Cited

In direct projection, Cellomatic can enliven a message by instantaneously wiping across screen from one picture to another, dissolving from one setting to another, providing limited animation and utilizing a split screen to project vivid before and after comparisons.

The round and square iris is also available to enliven a presentation and add fluidity of movement on the screen. Limited animation by Cellomatic heightens the interest of the story. One by one, as if by magic, the bars of a graph can easily be made to appear and climb to their relative sales position. Rear or front projection may be utilized with a screen size up to 12 by 16 feet.

When Cellomatic is used on television, the second camera heretofore necessary to produce certain optical effects is automatically freed, and the resulting picture suffers

## Slidefilms a la Carte

by J. LeRoy Gibson, Writer, Producer, Sound Masters, Inc.

There are many competent producers making wonderfully effective sound slidefilms for clients who establish their value by use. But to take inventory of persisting problems is always interesting sometimes amusing and forever necessary for the advancement of the art.

The day has long passed since the sound slidefilm was generally looked upon as a sort of paralyzed motion picture or a cheap substitute for one. However, the attitude still persists in some quarters.

Because there are slidefilms produced every year which reflect such thinking, it is well for interested producers, individually and in groups, to review the overall situation with the idea of contributing to the progress of a medium which when properly handled is a real power in the business, educational and religious fields.

There is no exact formula—and it is natural that there will always be sincere conflict of opinions, as to techniques, for the established standards are very broad. But certain elements of subject matter and production deserve special attention for the good of the medium, the producer, the sponsor—and incidentally the audience.

The production of an effective sound slidefilm is not an easy job. The talents that go into its conception are worthy of their hire and the artistic and mechanical skills employed in its production, when of high quality, require substantial investment.

A poor book, play, or motion picture casts no reflection on the good ones, and that is also true of slidefilms. But, as in all arts and crafts, those interested in the medium and its place and function, should make a sincere effort to decrease the number of "turkeys" that somehow or other seem to creep into circulation from year to year and sometimes, limp through long but ignoble lives.

Some of the sins committed in the production of a slidefilm are in a measure due to the fact that anyone, amateur or professional, with but little knowledge. small investment and access to simple equipment can "go into the slidefilm business".

On a sheet of white paper there may be printed a page of the Bible or a comic book story and so it is with the screen. It is there to receive whatever is projected on it and that can never be better for its purpose than the thinking and effort put into it.

There has been much said and written about the many virtues and advantages of the medium so it may not be amiss to consider some of the things which can detract from its available advantages.

There are certain types of treatment which should be avoided. The most common of these seem to be:

The Paralyzed Motion Picture: Here static people with frozen features insist on speaking from the screen. often entering into dialogue. We call their talking cadavers. They betray their own medium by trying to make it what it is not. This is quite a trick, but it really never works, and is a confession of creative weakness.

The Lopsided Film: In this film the audio and visual are not equally balanced in either context or impact. The narration may be strong but weakly illustrated, or the opposite situation may exist, where the visual has a punch not supported by the text.

The Taudem Film: This is where the audio says to the ear identically what the visual says to the eye, so that one contributes in no way to the development of the other. A recent picture showed a man obviously shovelling coal and the voice said. "This man is shovelling coal" instead of telling why or how he was doing the work. This is, of course. an extreme example, but there are many degrees of the evil where the script betrays little if any appreciation of the power of the properly used audio-visual combination. Such a fault may be due to the fact that the script has been written by a "copywriter" rather than one trained in writing for the screen.

The "Get Your Money's Worth" Films: These films are sometimes due to the client's wish for "big value" in number of frames, running time or both, or can be due to a producer's wie' to convince a client that he is getting a lot for his money. Such a film can have too many frames which "rabbit-hop" along at a faster pace than is justified or required by the narration. Confusion and lack of favorable impression often result. Then there is the drawn out and sometimes (CONTINUED ON NEXT PAGE, COL. 2)

The Editors of Business Screen
Present an Editorial Symposium on Today's

# Visual Presentation Techniques



INCLUDING PART TWO OF THE CONTINUING SERIES OF PRODUCTION EXPERT'S OPINIONS ON THE MORE EFFECTIVE USE OF THE SOUND SLIDEFILM MEDIUM

"Slidefilms a la Carte"

"Sound Slidefilm? What Is That?"

"OUR Problems — and YOURS"

"YOU Are Still the Star"

"Visualscope: New Wide-Screen Technique"

"Slidefilms on the Visual Team"

"Multi-Purpose Tool for Business"



FIELDS FOR SLIDEFILMS - 5

#### Key to More Sales — Selling the Salesman

★ The hist person who must be sold on a product or service is the salesman. Sound slidefilms are very active prime sellers in competitive commerce. These films are used to excite dealers, distributors and other sales persons—to sell them on the quality features and market advantages, the sell-ability of manufactured items.

Among the dealer enlistment films are a number of subjects which circulate on free loan and sale basis to reach the widest possible sales audience:

#### A Machine Tool Maker Emphasizes Product Know-Haw

• Fray-Fop Topper, 18 minutes, color, was sponsored by the Cincinnati Lathe and Tool Co. to arouse dealer enthisiasm for the manufacturer's machine tools and to brief them on the product's features. The film also is used to recruit new dealers.

In Tray-Top Topper a machine tool salesman encounters an apparently insurmountable obstacle in a sales situation. By applying his product knowledge, he not only jumps the barrier and makes the sale but converts the customer into a product booster. The film thus prompts salesmen to devote more time to mastering their product information, to fortify themselves with the data that turns inquiries into sales.

#### Fundamentals of Hearing Help Sell Zenith Aids

• Sound and How The Ear Functions, 12 minutes, black and white, is a slidefilm sponsored by the Flearing Vid Division of the Zenith Radio Corp, to instill a sympathetic attitude in the minds of Zenith's hearing aid dealers. To make dealers understand the possible aid which hearing devices can give persons with impaired hearing, the film effects a quick and simple digest of: the importance of hearing, contributions it makes in our daily lives, physiological aspects of hearing, what impairs hearing, the help afforded by hearing aids.

Realizing that the dealer had little knowledge of this subject and that the full information fills volumes, the sponsor choice the slidelilm medium to interest dealers in the collateral preparations—manuals, monographs, charts, books which are integrated in the Zenith training program.

Besides dealer instruction, the film is being used by the Veterans Administration, clinics and university training departments. The film is distributed on free loan from the George Reuter Organization, Inc., 450 F. Ohio Street Chicago, Ill.

((ONTINUED FROM PRECEDING PAGE)
"padded" film for that client who
wants a "long show" for his money.

I sually the same story could be better and more impressively told in a third less time, with more carefully composed frames and a narration void of sterile words and rhetoric.

The "Westminster Chimes" Film: This is a film where the "bell", the sole purpose of which is to alert the operator for a frame change, is so loud or of such strange sound that it becomes distracting and interrupts continuity. With the great improvements in projection equipment, there is no excuse for this error today.

Seldom does a slidefilm fall exactly into any one of these tantalizing catagories, but rather it may include some of the elements of more than one. This is naturally so

because if skill and exocrience in writing and production are missing, it is easy to compound mistakes and get into a lot of trouble.

Manufacturers, through research and capital investment now supply a wide variety of equipment with unique features in both projection and sound. These improvements, generally appreciated and fully adapted by writers and producers, have and will contribute much to a growing respect for a wider use of the medium.



# Sound Slidefilm? What Is That?

by J. E. Webster, President, Continental Productions Corp.

Yes. This Is the Reply 1 got from a sales manager of a very large manufacturing concern a few months ago, when I first called on him to discuss sales presentations using the sound slide medium. When I had explained the medium and its possibilities, then showed him the compactness and simplicity of the Projector, he gave me a contract to produce a low budget black and white film for his national distributors' sales meeting which was only 10 days off.

He supplied us with black and white glossy photos and art work of his plant, and products which he had on hand. Then our artists retouched, made descriptive and animated overlays, statistical charts, and main titles. The film was delivered on time and the sales manager said it was so effective that he carries a print with him now on all trips to show to retail consumers.

#### Series Planned for Employees

The Personnel Director of this same firm found the film to be a very useful tool for new employee indoctrination. In fact, a series of departmental job training films is being planned to give the employee a more thorough and simplified understanding of his duties, thus further minimizing the loss of time and confusion which results from trying to instruct over the general din of the factory, Morcover, many foremen are not practiced instructors. By scating the employee in a darkened room with his eyes for

cused on the screen, his attention will be undivided and he is easily reached through his two most important learning senses—sight and sound.

#### Retoiler Holds Home Shows

An aggressive minded retail appliance dealer recently had sound slidefilms made of his stores, service departments, and products, for his salesmen to carry into the customer's homes for showing on the kitchen table in the quiet of the evening. Effective? — just ask his salesmen or look at their sales reports—they have more than doubled.

A large seed and feed dealer, who supplies haby chicks to broiler raisers, shows sound slidefilms on broiler-raising methods to farm clubs and other groups to stimulate new interest and increase efficiency among the experienced broiler raisers.

#### Ideal for Heavy Industry

Of course, one of the largest groups of users of the sound slidefilm media are those manufacturers or distributors who sell items that are made to order only, or are too large to carry to the consumer for a demonstration.

Above all, no matter what the use may be for sound slidefilms, you can always be assured that your sales or training message is being delivered exactly as you planned it, regardless of who your representative is that is making the call or operating the projector.

FIELDS FOR SLIDEFILMS - 6

# Promoting Your Line Via Dealer Education

\*Many of the product promotion slidefilms are restricted for use by a particular company's dealers and salesmen only. These trade-hypos are not available beyond the confines of the sponsor's immediate task force, but a sampling of the content of such internal product orientation fare suggests the variety of sales problems to which slidefilms currently are assigned.

#### Increasing Accessory Sales

◆ Your Magic Carpet to the Massive Muffler Market. 22 minutes, color, recently began doing sales missionary work among the doubtful dealers of Maremont Automotive Products, Inc., Chicago.

Maremont's jobber salesmen are very busy men and they had little time for pushing motor mufflers toward automotive parts dealers who regarded mufflers as bulky storage headaches and hard to install.

With Your Magic Carpet... Maremont shows in jobber-dealer story form that mulllers mean volume and profit, that the market for them is big and expanding, that the company makes available special tools which lacilitates mufflet removal and installation—that the company provides helpful selling aids.

# Caterpillar Tells Development of Tractor Lubricants

◆ The Story of Series II Oils, 27 minutes, color, tells the story of the development of detergent oils and outlines the advantages of Series II Oils — symbolized by a second cousin to Superman. Super Oil. This history and performance story explains to salesmen of the Caterpillar Tractor Co., Peoria, Ill., the reasons why the company recommends that these oils, Caterpillar-pioneered products, be used on Caterpillar equipment. The dealer is further strengthened by a copy of the script and information booklets to be used as sales references.

#### Background on Branze Alloys

♦ The Story of Bunting Bronze Bars and Bearing, 20 minutes, color, spins out the story of bronze from ancient to modern times, it metalurgical make-up, its difference from brass. and why the alloy is the most widely used in the bearing industry. Traveling from general background to product particular, this slidefilm underscores the superiority of the bars and bearings of the Bunting Brass & Bronze Co. of Toledo, From the film and a review booklet. Bunting dealers acquire profitable knowledge of their merchandise as trans-Lited into customer benefits.

# FIELDS FOR SLIDEFILMS – 7 Utility Dealers Get Pointers on Products

♦ It's a Sunnyday, 24 minutes, color, was conceived to vitalize the sales of a new boiler which, six months atterits introduction, was not selling. Grane Co., Chicago, the manufacturer, saw that this was a case of dealer doldrums, the outlet man were not interested enough to order samples.

To get them to do just that, Crane circulated It's a Sunnyday starring Jack Paar who describes contemporary trends in the design and construction of American homes and furnishings, Paar shows that the new Sunnyday boiler is designed to meet the latest consumer requirements in heating systems.

During slidefilm intermission, the local Grane representative explained the proposed local advertising campaign and distributed sales kits. The slidefilm returns with a salesman talking to salesmen tagging them to try a sample Sunnyday boiler for 120 promotional-sunny days.

#### Stressing a Key Advantage

◆ Muldoon Measures Up, an 8-minute color slidefilm, was used by the Mitchell Manufacturing Company to diamatize for their dealers the new (1954) Flush Mount leature of their room air conditioner. Each year the manufacturer stresses a new feature as an added sales highlight and the film called dealer attention to the Flush Mount and also re-emphasized other outstanding product features.

#### Spark far a Sales Campaign

◆ The Jacques Pott Story, 7 minutes, color, indicated the power of the slidefilm to get sales going Iull speed — according to results cited by General Electric Company, G.E. used this film to ignite the "Jackpot Sales Contest." This comtest program was planned to increase sales on budget lines by 15 percent over the sales budget for the second quarter of 1954. Instead of the Goal of 115 percent of sales budget, 133 percent was achieved. Of 2700 eligible salesmen, more than 2500 joined the competition.

The slidefilm's function was to announce the contest, spark interest, state the rules and accent the importance of selling continuous profit lines instead of hoping for a single windfall. At some 250 meetings, salesmen saw the glib "one big sale" exponent, Jacques Pott, bested by Dan D. Pendable who doesn't gamble with tremendous odds but plugs away on high volume products. Jacques' decision to enter the contest —to play the sales game according to Dan D. Pendable's rules — evidently struck G.E. salesmen as the right one.



Setting up scene far o National Cansumer Finance Assn. slidefilm.

# **OUR Problems and YOURS**

by G. Duncan Taylor, Mgr., Slidsfilm Div., Wilding Picture Prads.

THE GREAT GROWTH in recent years of the slidefilm as a medium of visual presentation is due in large measure to the much publicized successful use of this medium during World War II. The immediate post-war era saw a great demand for slidefilms by business, industry, and educational institutions of all kinds.

There followed a great rush to put on film anything and everything that could be interpreted into a visual message...without proper planning, careful analysis, or experienced guidance.

This resulted in a lot of unhappy slidefilm users, who had to be educated out of haphazard attempts at visual techniques into the standard tailor-made slidefilms of today—films designed for specific purposes and produced by people with professional "know-how."

#### It's a Specific Medium

Slidefilms, like charts, radio, television, motion pictures, etc., have specific applications. It is up to the user to carefully weigh what he is trying to portray to the viewer, and to determine by this analysis whether slidefilms will satisfactorily convey his message or whether one of the other visual techniques available would be more suitable. If motion, for example, is an essential to telling the story, he would 12 off base to consider the use of still photography. On the other hand, however, a step-by-step procedure of a technical subject might best be illustrated by a wellconceived and produced slidefilm.

A good slidefilm can return in benefits, its cost, many times over. For example: a company recently produced a slidefilm to be used by instructors in a specialized department of schools. The film was accompanied by a booklet describing methods of class room presentation. question and answer suggestions, and ideas for student participation. This film was advertised in only one trade journal and brought over 2.500 requests. They had originally planned for only 1.500 prints.

#### Showing Aids \$60,000 Sole

Another company, manufa turing large machining equipment, sold \$69,000 worth of equipment after one showing of a black and white "step-by-step" procedure slidefilm.

Both of these illustrations prove that slidefilms, carefully planned and properly produced, have an unlimited field if the subject matter is adaptable to the medium.

There are several effective slidefilm techniques; the discussion type, the dialogue type, or the strict narrative; all art work, all photography, or a combination of the two.

Then, there is the question of color. Here again, a careful analysis as to the purpose and the objectives to be obtained will be the determining factor in the selection of the proper technique, and whether color will return the maximum benefit per dollar invested.

#### Trend Taward Pockage Series

The present trend in slidefilms is the "package" or kit type programs. This consists of several — and sometimes as many as a dozen — short films covering one or more subjects per meeting.

Producers can cite many successful programs of this type. There are wide screen applications such as Pan Screen—which uses three projectors simultaneously and allows rapid change and unusual effects to be achieved.

Wide-screen projection—using a single projector—is a new method that permits the use of large screens of Cinemascope proportions. Each (CONTINUED ON MENT PAGE, COL. 2)

# FIELDS FOR SLIDEFILMS — 8 Towle, Buick, Pure-Pak Use Varied Techniques

♦ Design tor Loday, 29 minutes, black and white, is another example of a slidefilm credited with sales results exceeding sponsor expectation. Towle Silversmiths, Newbuxport, Mass., showed the film to salesguls in department and specialty stores to impress upon them that Lowle's new design in table silverware was paced to current styles in china, turniture and housing.

Tracing the line of design in silver from early times, the hlm illustrates why design must always be contemporary to self-widely. Through a salesgirl demonstration, salesgirl audiences learned how to attract the customer to the Fowle "Contour" silverware pattern With supplementary booklets, the film inspired product enthusiasm and sales lovalty among store personnel.

#### **Shaw Dealers and Praspects**

♦ The Thoull of the Year, 27 minutes, color, is a dual utilization slidefilm. The Buick Motor Division of General Motors Corp, sponsored the film primarily to Lamiliarize dealership men with the 1955 Buick car, The dealers, in turn, can use the film to show the new model to prospects in group meetings or in the home.

Accompanied by a meeting guide and a salesman's reminder folder, the film is part of the dealer organization training program.

#### Use "News Repart" Technique

◆ 1 Business News Report, 7 minutes, black and white, shone as a sales beacon when Pure-Pak Division of Ex-Cell-O Corporation advanced from its success in the over-thecounter market to the home delivery field. Pure-Pak established a healthy position in the store sale of disposable paper containers for milk and the home delivery market was a new world to conquer. To enlist dairymen in its cause. Ex-Cell-O had its salesmen tour the milk merchandising front with a slidefilm which brought dairymen up to date on paper containers.

In the film, John Cameron Swayze reviews the rapid growth of paper container in grocery milk sales, scores the high cost of a dual-distribution operation with bottles-precluded by use of disposable cartons. He says that due to grocer demands for paper containers, it is not possible to standardize on glass. Swayze then suggests that the dairymen survey cus tomers on the acceptability of paper cartons for home delivery and mentions free promotional help for those who want to switch to the paper package. A review book was dis-tributed at the showings for dairyman reference.

#### FIELDS FOR SLIDEFILMS - 9

# Visualize Your Story for Users Audiences

★ The slidefilm's sales job does not stop with dealer-salesman indoctrination but acts as a direct sales aid, supporting the salesman in prospect interviews and catching the customer eve at point-of-sale.

#### Selling Business Insurance

• Which Way, 15 minutes, black and white, sits smack on the business man's desk and sells him insorance. It is the point-of-sale segment of Pacific Mutual Life Insurance Company's customer recruiting, induction and training program. The sponsor is pleased with its success in telling the prospect why he need business insurance.

The film analyzes what can happen to a company not protected by business insurance. Contrasting this warning is a positive picture of a company freed from worry by adequate coverage. The prospect is set for a sponsor-informed decision.

# Varigam Photo Products Theme of DuPont Slidefilm

◆ The Story of Larigam, 23 minutes, color, is a special sales audience slidefilm. The Photo Products Department of E. I. duPont de Nemours & Company, Inc., circulates this product story to commercial and amateur photographers, camera clubs.

Prefaced with a review of photography's role in betterment of mankind the film explores the use of photographic papers of varying contrast, once essential to production of quality prints. Noting limitations of the multi-paper technique, the story introduces the invention, development and abilities of Varigam. Depicted are the new duPont filters and results obtained by the Varigam system. Viewing the film, photographers learn more about photo history and practice and discover what Varigam can do for them in their search for quality.

#### Humor Helps Break the Ice

◆ Metanorphosis of Millie, 5½ minutes, color, is a humorous ice-breaker prelude to another slidefilm. The Frigidaire Automatic Clothes Dryer. Together, the films are peptalks for salesmen and illustrative aids in selling situations.

Metamorphosis . . . is a short comedy about a housewife who leads a caterpillar existence toting bundles and fighting the elements in the old-fashioned way of drying clothes. Millie gets a Trigidaire dryer. This work and time saving machine allows Millie to emerge from her drudgery—a "butterfly." The light domestic vignette presents the Frigidaire Automane Clothes Dryer.

(CONTINUED FROM PRECEDING PAGE)

of these recent developments can convey messages satisfactorily, depending upon the needs of the user and the effects desired.

To date, the use of slidefilms in training and in the presentation of new products or ideas, reflects only a small portion of the actual potential. This is due mainly to the fact that so many users fail to make the best use of them.

Some companies show their first

slidefilms with the exuberance of a proud father. Too often this enthusiasm wanes, as successive films are produced, because responsibility for the presentation is passed down the line to less careful hands.

#### Represents Company in Field

Since a slidefilm is the personal representative of a company in the field. as much care and thought should be devoted to its presentation as was given to its development.

# **YOU Are Still the Star**

by Helen Krupka, Scenario Supervisor, Sarra, Inc.

S LIDEFILMS are elbowing their way into the limelight...

They're modestly priced, easy to produce. They've proved they've "got the stuff" to do the job—to get a message across and make it stick

When talk swings to slidefilms these days, there's a lot being said about "new trends or new techniques."

Today's modern slidefilms are flourishing on new ideas. There's more action in slidefilms. More big stars and personalities are being used. New and exciting types of artwork are being devised. Music is playing an important part in the interpretation. Audiences are being asked to take part in discussions about what they've seen. But alone, all these elements combined are not enough...

#### Needs an "Invisible Sparkplug"

Something else is needed. Necessary. Every successful slidefilm needs an "invisible sparkplug." What is this "invisible sparkplug?"

It's the ability to get through to the audience—and to make people act! It's the thing that makes a film sell: a piece of merchandise a concept of safety—or a new idea.

It's something that speaks directly to everyone who sees the film. Although the audience may number in the tens of thousands, it speaks to you alone.

"Look." it says. "here's something that YOULL be interested in"... "here's something that'll put more money in YOUR pocket"... "Something that will make YOUR work easier -- YOUR life better"... "This is something YOU should buy -- or do -- or think."

In other words, this "invisible sparkplug" is built around the simple 3-letter word, "you." Or rather, it should be spelled in caps -YOU. It is nothing more than "YOU-appeal."

A new idea? Of course not! Long ago someone discovered that the word "You" is music to the ears of all of us. And folks have been trading in on it ever since. But big and basic as this idea is, we can lose sight of it at times.

However, in these days of competitive selling and selective buying, the idea emerges more strongly than ever before. The demand is for an accurate measurement of the sales effectiveness of a film.

#### An Example of This Type

Let's take a case of one recent film to which just such a gauge was applied. Color In Action — a 12½ minute color sound slidefilm. produced for the Martin-Senour Company.

The proposed audience for the film? The present Martin-Senour dealer organization and prospective dealers throughout the country. Its purpose? To acquaint present dealers with the new Customized Color Center paint merchandising aid—and to open up new dealerships.

#### The Totals Tell the Story

Sixty days after the release of the film, a questionnaire was distributed to the salesmen. On the basis of replies from 25 salesmen, it was learned that the film had been shown 147 times. Was it successful? Well, the figures speak for themselves...

The 147 showings—during the first 60 days—resulted in the direct sale of 35 Color Island (or Customized Color Center) assortments. Retail price—\$1,000 each. Total sales in just 60 days, \$35,000. And there is still more...

Six months later, 333 units — at the \$1,000 price — had been sold. Current sales are averaging 4 to 5 (CONTINUED ON PAGE 47, COL. 1)

# FIELDS FOR SLIDEFILMS — 10 Professional Products Demonstrated to Users

◆ The Purpose and Techniques of Oxygen Therapy, 34 minutes, color, circulates on free loan to professional and medical management audiences concerned with the use, purchase, installation and maintenance of oxygen supply.

Fostering a better comprehension of oxygen therapy techniques, this film places the sponsor and products in a kind light. The sponsor, The Ohio Chemical & Surgical Equipment Co., manufactures oxygen therapy equipment, With its parent, Air Reduction Co., Inc., the firm also supplies compressed oxygen to hospitals.

The film shows the discovery and importance of oxygen, its development for therapeutic purposes, its availability. The transfer and use of oxygen and conditions causing insufficient amount of oxygen in the tissues and blood are compared to the operation of a transportation system. Five basic techniques of oxygen administration are depicted in hospital settings. Channels of cooperation between the medical profession and manufacturers are outlined. In certain uses, products other than the sponsor's are depicted to provide complete coverage.

#### "Person to Person" Shows Flexifone Intercom Benefits

◆ Person to Person, 15 minutes, color, meets prospects with a story of the Flexifone intercommunications system, manufactured by DuKane Corporation, St. Charles, Ill. A dealer's companion, this slidefilm sells the business communications system as an idea, clearly exemplified, preparing the prospect for the dealer's "wc-have-one-for-your-needs" message.

In the film, a company is hamstrung by lack of adequate communications. Telephone and personal office visits do not suffice, business suffers. Fellow in the service department has the answer: install an intercom system. Flexifone proves its worth—greater office efficiency. The product is described in details of various models and functions. DuKane's representative is here to solve your problem. Dukane makes the film available for sale and on free loan.

Scene from "Person to Person"









Visualscope wide-screen scenes above and below . . . show how progressive visual disclosure reveals . . . the full panaramic story for the business sponsor

## Visualscope Wide-Screen Presentation

SINGLE PROJECTION, utilizing one 1,000-watt projector equipped with the special anamorphic lens and utilizing a single widescreen is the key to the Visualscope approach to wide-screen slidefilm presentation, currently developed by Visualscope, Inc. of New York City. The simplicity of this operation does not minimize its visual effectiveness as a recent sponsored program from which scenes on this page will attest. In this subject, the build-up or pop-on method was used to tell the story; semi-animation was used to move art work off the screen to the left. With this method, Visual-scope was able to project a picture 30 feet wide and claims considerably lower cost. Programs may be either photographic or art and may be sound or silent; with either manual or fully automatic picture change.







Adding effectively to the visualized screen stary . . . subsequent scenes reveal growth of focilities . . . in this typical Visualscope presentation scene.

#### YOU Are Still the Star:

(CONTINUED FROM THE FACING PAGE) a week. In addition, 161 new accounts have been signed.

If we were to analyze that Martin-Senour film—break it down—we'd see that physically it is made up of pretty much the same elements as most other films.

Mechanically, it breaks down into about 20% cartoon for motivation — 80% live-action photos for demonstration. It has a single narrator and a pretty straightforward story. But this film has sold, It has accomplished what it set out to do. It got results.

"YOU Appeal" Is the Spark

These results are the clue. Proof that this Martin-Senour film had something that less successful films do not have. That "invisible sparkplug"—"YOU-appeal." That's what makes the big difference...

The Martin-Senour film starts out with "YOU-appeal" during the very first seconds of the film—and never loses sight of it afterwards. It says to the dealer. "We know YOU have problems . . ." (large inventories. obsolete stock, meager selections of paint colors)...

By the time the film is ready to give the above advice, the audience is ready to receive it. They are following this bit of advice—to the tune of thousands of dollars spent for Color Islands. That "invisible sparkplug." "YOU-appeal". can chalk up another job well done.

# Slidefilms on the Visual Team

by Henry Strauss, President, Henry Strauss and Campany

THE SOUND SLIDEFILM has recently come of age as a full-fledged member of the family of audio-visual media. While by no means seated at the head of the table, it has at least outgrown the status of a stepchild and is being increasingly recognized as worthy of filling important positions of its own.

Some of the reasons for this growing prestige are technical—such as the introduction of new automatic or wide-screen projection devices. More important still is the improved quality of creative effort being expended on slidefilms. Imaginative colorful artwork is replacing stereotyped, and frequently rather lifeless, photography. Scripting that combines warmth, humor, and story interest is removing the stigma of the "illustrated lecture" under which the medium, to a certain extent, suffered.

#### Growing Recognition af Value

Most significant of all, I believe, is a growing recognition that the slidefilm has qualities that make it uniquely well fitted for certain types of training functions. Sponsors and producers alike no longer regard it simply as a "bargain basement tool"... to be used mainly when the budget won't accommodate a "live"

or animated film. Though economy is undoubtedly still a determining factor in many cases, more and more frequently sound slidefilms are being chosen because, in a particular situation, they will do the job best.

#### Teamed With Motion Picture

From our own experience, I would say one of the most important of these situations is the kind where "programmed communications" seems called for . . . that is, the use of several different types of media to overcome different facets of a problem. Here the sound slidefilm can be teamed up with the motion picture and other media to do a job no one of them could do alone. The motion picture acts as a "blocking back"... breaking down resistance with its powerful emotional punch . . . creating new attitudes and the desire to learn. Through the opening thus created, the sound slidefilm carries the factual or informational ball.

The program we developed for improving the performance of Pan American World Airways Flight Service Personnel provides a good example. Part One of this program consisted of a motion picture . . . Flight Happy . . . designed to create enthusiasm for the job by giving Pursers and Stewardesses a new

point of view on it...by casting them as hosts and hostesses rather than as servants. The second part employed two slidefilms . . . Flight Zero Thousand and It's Your Baby which showed, with warmth and humor, the "wrong way-right way" techniques for filling this role successfully. In this one-two combination the motion picture raised a head of inspirational steam, while the slidefilm set up the channels for putting it to effective use.

#### Can Stand On Its Own

This is not to say that the slidefilm won't stand on its own feet. We have found it to be particularly valuable as a training device when the problem is to explain a complicated new idea with enough clarity so that it will be readily understood, and enough forcefulness to get it accepted. The slidefilm here has marked advantages, It permits you to give information in an orderly.

Scene from PAA slidefilm titled "Flight Zero Thousand."



LCONTINUED FROM PRECEDING PAGE step-by-step manner . . . with frequent pauses for summing up . . . while still retaining enough entertainment value to hold audience attention. If the idea you want to get across runs counter to established practices in addition to being diffi cult to grasp, more than one film may be necessary . . . as in the series on team nursing we produced for Johnson & Johnson.

One entire film. The Team Concept in Vursing Care- was required to explain the idea and give a con-



Scene in "Team Nursing" Stidefilm vincing picture of its advantages. A record-Six Steps to Team Aursing -was then used to show how to actually build and activate a nursing team and integrate it into existing hospital set ups.

There are, we feel, many other times when the slidefilm may be the "prescription of choice." That choice, independent of budget, is advisible when a situation calls for:

- 1. Ease and versatility of use for the medium.
- 2. The visual presentation of a factual, technical story.
- 3. The step-by-step presentation of information or of training methods where movement and emotional quality is not a requirement for ef-
- 1. Midtiple language media (a requirement in an increasing number of situations).
- 5. The use of short case history studies to motivate conference discussion in specific on-the-job training sessions.

#### 6. Portability of presentation.

The list could be and is being ex tended almost indefinitely. To my raind, the most important advance m the development of the medium has been the use of the same degree of creative imagination, writing, and production skills found in the development of motion pictures to create slidefilms that are capable of entertaining and, to a degree, involving the audience emotionally. The most positive aspect in the growth of the medium and the one in which the threshold has just been crossed is in its use for extra strength and versatility in integrated communications and training programs for business.

# Multi-Purpose Tool for Business by James E. Holmes, Film Division, Vogue-Wright Studios

ONE OF OUR CLIENTS recently stated, "A few years ago I thought slidefilms were on their way out, but now we are using them in more ways than ever before.

Upon analyzing this remark, it is found that the wider utilization of slidefilms results from a better understanding of the media and the application of proper techniques to reach specific objectives. I p to date techniques and treatments which will include such things as original music, drawings, modern art, sound effects, wide screen, etc., contribute greatly to acceptability and proper impression on the part of viewers.

#### More for Your Program Dollar

Even more important, however, is to devise ways of assuring broader applications so that a greater return for every dollar invested is realized. The fact that slidefilms can be casals and economically converted and adapted is an inherent value of this medium. One way of doing this is to develop different versions for different audiences for the sponsor. For instance, one of our clients produced a slidefilm on Mounting. Demounting and Servicing Tubeless Tires. The first version was designed for their own store and dealer employees. Another version was made which was given to automobile manufacturers for use in their service training schools, Eleven manufacturers took advantage of this offer and made it a part of their program

Another example is that we are producing sound slidefilms in color which are being used to train dealers and employees in the home furnishings field. Another version is made for use by consumers, such as local women's groups. Another version, without a record, is made from the same material and is used in high school home economics classes.

in their district and regional train-

ing schools.

An insurance company is backing up its motion pictures with a sound slidefilm containing the same material which is used where motion picture projectors are not available.

In these examples the sponsor is reclizing a greater return on his investment because of the increase in an lience coverage.

In most cases the original - ript and visual treatment can be used with a minimum of rewriting or new artwork. The greatest element of cost will be that of a new recording.

As far as trends are concerned. we are finding that slidefilms are being supplemented with other materials such as meeting guides, brochures, and reminder pieces, These materials assure higher retention values, in addition to giving the meeting leader more confidence in his ability to put on a good meeting.

Some of our clients are keeping re ords of the number of showings. the number of viewers, reactions to the presentations, and suggestions for future productions. This information helps to confirm expenditures and also serves to make subsequent programs more effective.

The use of up-to-date treatments contribute greatly to acceptability both audio and visually - for the benefit of the viewer. but effective treatments should be expected from professional producers. The big job is to find ways whereby the original concept of a slidefilm can be adapted so that a story can be told to different audiences and leave the desired message and impact with each one of them.

# Making Slidefilms to Train

by Charles Elms, President, Charles Elms Productions

UNTIL THE television commercial took it's place, the sound slidefilm held the distinction of being the most misused of all audiovisual presentations. An audio-visual presentation is such a powerful tool that even a bad one has some effectiveness, but why some clients. advertising agents and producers throw all the tried and proven techniques of good visual presentations away when they come to making TV commercial- and sound slidefilms is a mystery.

The sound slidefilm is an ideal medium when used in the right place - to do the job for which it is best suited - "Training". Too often the sound slidefilm is looked upon as the "poor relation" of the motion picture. It is often bought by clients who feel they can't afford a motion picture, and the producer hasn't enough backbone to convince him that if he really needs a motion picture, a slidefilm won't take it's place.

#### A Combination for Results

The sound slidefilm comes into its own and does a good job when produced for and used by companies that have a good sales training and sales promotion department. who know the virtues of the sound slidefilm and see to it that it is properly planned, produced and used.

It takes as much ability and care to turn out a script for a successful sound slidefilm as it does to plan and write a good motion picture. There is all the difference in the world between a sound slidefilm written and produced by a producer that knows the medium and makes the best use of it's advantages and one that is produced by one not familiar with the medium. Too often the planning and producing of a sound slidefilm is put in the hands of people who do not know the medium and how to get the most out of it.

#### Not a Job for Amateurs

Some companies think the production of a sound slidefilm is so simple that they have a member of their staff write a thesis on the subject to be covered and then gather together some photography and art - try to put them together and expect to have a sound slidefilm. Often the results are so had they would have been better off if they had just recorded the narration and not attempted the visual.

Since we gather 85% of our information by sight and only 15% by sound, a sound slidefilm, to be successful, must have a script written so that it can be so visualized that the visual carries the big percentage of the load and does not lean too heavily on the audio for

New trends and techniques have been added to the conventional sound -lidefilm to expand it's field of use and to make it more dramatic. Some of these presentations when well done, because of the novelty and unusual pictorial or audio technique», have done a good job. I do not consider these spectacular or novelty treatment sound -lidefilms, but put them in an exhibition class by themselves.

I feel that day-in and day-out, the sound slidefilm belongs in the training field and the producer's efforts ought to be aimed at basic improvements in planning and production.



## IS CURRENTLY PRODUCING

#### MOTION PICTURES

# for

American Heart Association

American Society of Agricultural Engineers

American Telephone & Telegraph Co.

Campbell Soup Company

Ford Motor Company

General Motors Corporation

Johnson and Johnson

Monsanto Chemical Co.

Outboard, Marine and Manufacturing Co.

Charles Pfizer and Co.

Scovill Manufacturing Co.

Standard Oil Company (New Jersey)

Union Carbide and Carbon Corp.

United States Air Force

United States Navy

The above list of clients pertains to motion pictures of twenty to thirty minutes in length, in production now...it does not include television commercial clients.



PRODUCTIONS, INC.

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# CREATIVE SKILL AND TECHNICAL PERFECTION

- MOTION PICTURES
- FILMAGRAPHS
- SLIDE FILMS
- SLIDES
- TRAINING COURSES
- TRAINING GUIDES
- FLANNEL BOARDS
- TV COMMERCIALS
- PAN SCREEN PROD.
- VU GRAPHS



#### TRENDS IN THE NEWS

OF BUSINESS AND SPONSORED PICTURES

years ago had to be a string-saver dependent upon inadequate and obsolete equipment and supplies, the modern industrial photographer is a very competent technician baving, and fully capable of using, the best possible equipment and materials."

Cannon remarked that "modern industry has come to recognize that if the sphere of opinion is left unattended, it can adversely affect any company's operations. The growing reality of this particular problem has prompted many businesses to expend part of their operating capital for photography as a medium with which to keep their stockholders better oriented, their employeers better informed, and the public more enlightened about the company's contributions to the community."

#### Consolidated Film Industries Adds a Two-Story Annex Building to Facilities

★A new two-story annex will be added to Consolidated Film Industries' present 35mm building as part of the laboratory's expansion program, according to Sidney P. Solow, CFI vice-president and general manager.

The additional facilities have been designed to improve service and utilize techniques developed as a result of Consolidated's research in the field of quality improvement. The new structure marks an important extension of CFI's 35mm processing facilities. When completed, production portential will be almost double that of the present B & W negative and positive output, the company notes. All new high-speed equipment has been flexibly designed to permit total conversion to color processing.

# An Editor's-Eye-View of the Exhibits at the National Audio-Visual Convention

★ Business audio-visual users who attended the lavish Trade Show of the 10th Annual National Audio-Visual Convention in Chicago last month picked up a lot of good ideas for fall program use.

Among the 120 exhibitors were every leading maker of 16mm sound motion picture equipment, leading slide and slidefilm projector makers, opaque and overhead manufacturers as

well as a number of special devices such as the new Perceptascope projector.

In magnetic tape reproduction, the outstanding new idea seemed to be Bernard Cousino's development of a tape cartridge, featured at the show on the new Keystone tape recorder. This tape holder cartridge enables the user to simply put the program into the reproducer without manual threading.

The TelePrompTer people were there in full force, with Irving Kahn and Bill Marsh as executives in charge. TelePrompTer showed its new portable prompter unit as well as a complete "automation" meeting setup which provided for screen material, tape and the familiar prompter. New transparent glass outriders were shown, putting the speaker's material directly before his eyes at each side of the rostrum but with no interference to the andience.

Bell & Howell showed a new professional-type 16mm magnetic sound projector, based on the JAN-quality specifications. Ampro showed its complete line of 16mm sound projectors, together with new Hi-Fi models of its tape recorders.

The trend toward wide-screen projection was further emphasized by exhibits of Vistascope and Radiant anamorphic lenses, which Bell & Howell also featured. Lower costs for projector lenses are indicated this fall from several sources.

Wide-screens for projection are offered by DaLite Screen. Radiant Manufacturing Corp. and Commercial Picture Equipment Co.

#### 2300 at Tenth NAVA Convention:

+CONTINUED FROM PAGE THIRTY-SIX) optical-magnetic sound projector." based on JAN specifications.

Realizing that the extensive displays of the latest equipment, materials and services are of untold benefit to professional users, greater latitude in permitting the attendance of these consumers has been urged in recent years. This year's Workshop programs followed that trend and Advisory Committee recommendations during the Convention were in favor of even greater participation during special consumer days while the Trade Show is in progress.

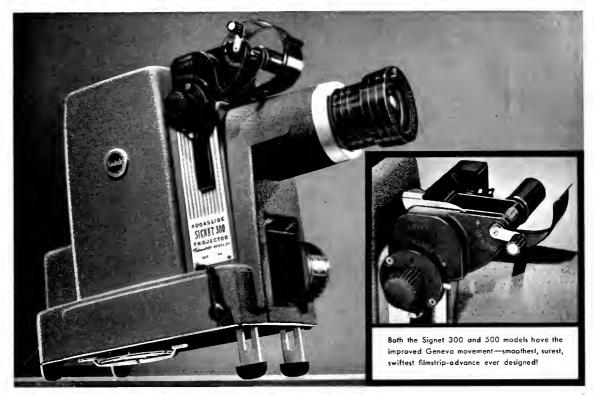
# Allen Adams New President of 3-Dimension, Bell & Howell Chicago Subsidiary

\*Allen M. Adams has been named president of the TDC (Three Dimension Company) Division (CONTINUED ON PAGE FIFTY-TWO)

Jur Clients Louisville Board of Education Sears, Roebuck & Co. INDICATE THE SERVICE Honey-Krust Bread First National Bank Delmonico Foods, Inc. Tube Turns, Inc. • Ameri KENT LANE FILMS, The Mengel Co. • Royal C MAgnalia 8659 Green Pastures Com. Oertel Brewing Co. • Esso S. 1253 S. 3rd St. Grand Lodge of Kentucky BUSINESS FILMS

General Electric Company

TELEVISION COMMERCIALS WCBS-TV • Morton Pa BUSINESS FILMS SOUND SLIDE FILMS Co. • American Air Filter Co., Inc. Stewart Dry Goods Co. National Sanitary Supply Association • Citizens Fidelity Bank and Trust Co.



# Now...new, economical

## Kodaslide Signet 300 Projector, Filmstrip Model

Do you want the smoothest possible filmstrip projection? ... At a moderate price?

Then take a good look at this new Signet 300 Filmstrip Projector. Amply bright for most locations, its 300-watt rating makes it an able little brother to the super-brilliant Kodaslide Signet 500 Filmstrip Projector.

Frames advance fast as a flick, thanks to the unique,

nylon-geared Geneva mechanism. Sprocket teeth are clearly visible to help you thread it easily and quickly. Even when it's necessary to load with cut or damaged film, the new enclosed mechanism will deliver top performance.

Yet for all this, the new Kodaslide Signet 300 Filmstrip Projector is priced at only \$85.50. A strong, handsome, lightweight carrying case is also available.

#### 7 MORE REASONS

why you'll like the new Signets

- 1. f/3.5, 5-inch Lumenized Kodak Projection Ektanon Lens (f/2.8 also available on Signet 500).
- 2. Two *Lumenized* close-coupled condenser lenses and aluminized glass reflector help collect and deliver brilliant, sparkling pictures to your screen.
- **3.** Positive cam action assures safe plate separation before film can be advanced.
- 4. Rapid rewind device.
- 5. Supplied with automatic take-up slide changer, automatic slide sequence stacking. Accepts Kodaslide Box for group slide filing and storage; takes Airequipt Slide Changer; single-frame stereo adapter available.
- **6.** Quiet impeller-type blower gives full-pressure cooling; aluminum heat-dissipating panels channel cool air over all internal surfaces; extra-thick heat-absorbing protective glass.
- 7. Sturdy, die-cast aluminum housing with controls located for greatest convenience.

WANT MORE INFORMATION? See your Kodak Audio-Visual Dealer for full information about the new Signet 300 or 500 Filmstrip Projectors. He will be glad to arrange a demonstration at your convenience. Or just mail us the coupon for a completely detailed pamphlet.

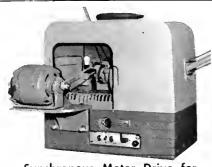




# EMPIRE PHOTOSOUND

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Films for industry and television
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# Synchronous Motor Drive for 16mm Projectors

Especially designed to drive all Bell & Howell, Ampro and Victor 16mm projectors at synchronous speed. The synchronous motor drive can be instantly attached to projector and taken aff at any time. No special technical knowledge required for installation and mounting.

The synchronous motor drive is complete with boseplate, Connon plug for coble and power switch, and a set of reduction gears.

Norite for more details and prices
Also ovoilable on special order. Synch. Motor
Drive for all Simplex 35mm portable projectors.
ONE YEAR GUARANTEE! Immediate Delivery
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#### TRENDS IN THE NEWS

OF BUSINESS AND SPONSORED PICTURES

of the Bell & Howell Company. He succeeds Henry A, Bohm who is retiring.

Mr. Adams joined Bell & Howell in September 1950 as director of purchases. He was appointed director of purchasing and material control in 1953. He will continue to be responsible for the company's purchasing and material control functions.

#### Wallace Gordon Named duPont Ad Chief

★ Wallace E. Gordon has been named as director of the advertising department of E. I. duPont de Nemours and Company, Inc. He moved to the new directorship from his position as assistant director of sales of duPont's Grasselli Chemicals Department.

Gordon, who joined duPont Company in 1933 as a research chemist, replaced William A. Hart who has retired. Nationally known in advertising, Mr. Hart rounded out a 31-year career with duPont in August.

#### Jack Frost Opens Canadian Branch at Toronto; Jim Fuller Nomed as Monager

★ Opening of a Canadian branch office has been announced by the Jack A. Frost Organization of Detroit. Michigan, national suppliers of mobile lighting equipment for special motion picture and television production and theatre illumination. Jim Fuller is named manager of the Canadian branch, which is located at 425 Burnamthorpe Road, Toronto, Ontario.

The Canadian office is being established to meet an expanding demand over the border for Frost lighting equipment installations and service for special events.

# George Tobin to Head Up Production for Don Wilson Productions, Hollywood

★ George Tobin will head up non-theatrical film production activities for Don Wilson Productions, Inc., Hollywood, The new company opened headquarters at KTTV Studios early in May.

The Wilson studios will produce industrial documentary, and sales pictures, as well as television spot commercials. Principals, in addition to Wilson and Tobin are: Benjamin II. Kline, A.S.C., director of photography; Don Schwals, associate producer; and Ted Byron, creative director.

#### **Dynamic Issues Booklet on Pictures**

★ Dynamic Films, Inc. has issued a new booklet called Case History File of Films at Work. Taking typical industrial problems, the booklet shows how motion pictures were used to solve them.

One of the case histories tells how a film was used to influence management to buy a special raw material; others describe the use of a film in distributor-retailer relations; the use of a film as an engineering tool; in influencing customers; in public relations and institutional applications; and as a training aid.

Free copies of the case history booklet can be obtained by writing to Dynamic Films, Inc., 112 West 89th Street, New York,



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#### FREE FILMS

The Free Films you need to keep in tune with audio-visual trends are listed, classified, and indexed by title, subject and source in the New, 1955

#### **Educators Guide to Free Films**

Authoritative • Comprehensive • Easy to Use Available for \$6.00 on 30 day approval

Educators Progress Service

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#### **Assets for Overseas:**

(CONTINUED FROM PAGE THIRTY) national basis. The Soviets have participated in numerous European film festivals. They recently sent a large delegation to the festival at Cannes.

Reports indicate that Russia currently leads both the U.S. and European nations in the size and scope of its training facilities for future film creators and technicians. The Moscow film institute, to which numerous scholarships are provided for students outside the Iron Curtain, is reputed to number 800 students studying all phases of filmmaking on a four-year postgraduate basis with the equivalent of a B.A. degree necessary for admission. While several U.S. universities offer courses in film production, none of them offers a doctorate in cinematography and few masters degrees are awarded annually. U.S. scholarships for foreign students of film production are virtually nonexistent.

#### Consolidated Film Adds 35mm Clased-Circuit TV Equipment

• Closed-circuit television facilities at Consolidated Film Industries. Hollywood, will now project 35mm film in addition to the 16mm width. Ed Reichard, CFI chief engineer, announced recently that existing 16mm closed-circuit vidicon units have been augmented by the installation of additional equipment for a new 35mm film chain.

This means that television producers, film editors and cameramen will be able to view release prints on closed-circuit prior to actual transmission to pre-determine reception quality of their film on the home set.

#### Plaque for Disabled Veteran Aid Awarded to Alan Gordon

Alan Gordon, head of Gordon Enterprises, North Hollywood, Cal., recently was awarded a plaque for service to disabled veterans.

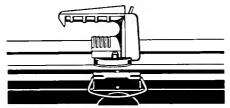
Gordon was cited by the Veterans Employment Committee of San Fernando Valley and presented a plaque by Veterans of Foreign Wars.



# The Screen you asked for... the new radiant Screenwater

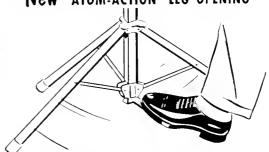
Here is the Projection Screen that incorporates all the features requested by leading business, sales and industrial users of motion pictures and slides. The Screenmaster offers a brilliant reflective surface, amazing ease of setting-up and dismantling, rugged trouble-free construction, plus colorful streamlined design that enhances every showing.

# New "FRICTION CLUTCH" CARRYING HANDLE



New grip fit handle for easier carrying . . . incorporates friction clutch with gliding action for instant adjustment of screen to any height. Illustration also shows, just below the handle the Screen Leveller for horizontal levelling of screen when floor is uneven.

## New "ATOM-ACTION" LEG OPENING

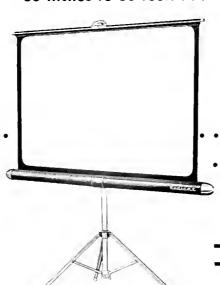


The Screenmaster offers a new sensitive triggertype leg opening device. One touch of your toe and POW!—all three legs spring into proper position. No stooping, no lifting, no sticking.

#### The World's Most Complete Line of Projection Screens

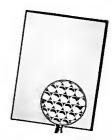
There is a Radiant screen for every need—Portable tripad models, Wall Screens, Ceiling Screens, Table Models, Lace and Grommet Screens—and the new wide screens in sizes from

#### 30 inches to 30 feet! . . .



# IMPROVED "Vyna-Flect" SCREEN FABRIC

The Screenmaster utilizes the newest development in beaded screen fabric. It's washable and mildewproof—and gives you brilliant, contrasty pictures.



# Plus many other features

Including added ruggedness, new leg lift-up tab, stronger cases, new finish and colors. Write for illustrated catalog and complete prices.

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## Dog's Life on TV Next Foll as Armour "Stars" Conines

★ In the heat of July a series of TV shorts were produced by Sound Masters, through N. W. Ayer & Son for its client, Armour and Company.

This series is unusual because all the actors are dogs, with no humans seen, except for hands and legs, although many people well-known in the dog world suggested and helped with the production.

"Location" was the lovely big home of Miss Dorothy Bach in Flushing. New York, where there was ample room for lights and camera movement, and the dogs soon found themselves very much at home in surroundings such as dogs naturally like.

There was make-up attention and stand-ins for the "stars", also rehearsals and "action before the cameras" according to script. Miss Blanche Saunder, a well-known dog trainer, was "casting director" and



Sound Masters' director Lawrence and Blanche Saunders check action as filming begins an Armour commercials.

also handled the dogs "on set". Bert Lawrence, the director, seemed to speak dog language fluently and the protagonists responded very well except at times.

The situations were built around family pets of different age and size, rather than pedigreed dogs and kennel life. There were no "trick" dogs. just dogs—some of them lovable. mixed-breeds such as are often found in the average home.

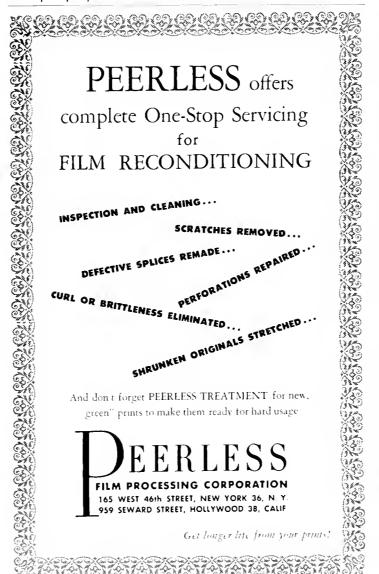
The love of a dog for its master and its willing obedience and wish to serve are dramatically played up as is also the responsibility of the master to see that his dog is given care and affection — a good home—and good food.

Tom Dunphy was production supervisor for Sound Masters, Inc. Miss Betty Williams represented N. W. Ayers & Son, Inc., and Bill Steiner was on camera, W. French Githens, Sound Masters' Chairman of the Board, a well-known dog breeder and judge for the past twenty years, also helped with the casting and other arrangements, Q.

VISUAL TRAINING TO HELP GUARD THE WESTERN WORLD



The 800 carrying cases pictured above at Wilding's Chicago stage "B" are enroute to eleven NATO countries and seven U.S. areas where visual training will help keep Republic F84F Jets in the air.



#### Major Jet Plane Training Program for Republic-USAF

★ It took all of stage "B" (7,000 square feet) at Wilding Picture Productions, Inc., on Chicago's north side to lay out and photograph the recently completed transparency project made for Republic Aviation and their client the U.S. Air Force.

Here are some interesting production statistics on the program which is the first of its kind in the industry. More than 150,000 words involving 40 weeks of research and writing went into the preparation of the printed materials in the project.

Three thousand sheets of film were used during 14 weeks of photography during which time 1500 different pictures were shot to make up 40,000 transparencies. 3,000 pounds of cardboard and 25 miles of Scotch Tape went into the preparation of the mounts for the transparencies.

The printed materials include some 9,000 manuals, illustrated, and required about 40,000 pounds of paper to make. There are 26 different subjects in 30 complete sets which required 800 specially designed and constructed carrying cases.

The completed project has been shipped to eleven NATO countries and seven domestic areas for training in the care and maintenance of the Republic F84F jet plane.

#### Demonstrates a Wide-Screen Technique for Slidefilms

★ Depicto Films. Inc.. in New York. is now demonstrating the results of its several months research in wide-screen slidefilms. President John Hans and staff have felt that with the permanent switch of movies to the wider ratio, audiences have hecome accustomed to it and will come more and more to expect it in all film presentations.

Depicto uses the Vistarama anamorphic process in its current presentation, and has delivered one film recently to Westinghouse.

As demonstrated at New York's National Sales Executives Convention earlier this year, Depicto had two different systems on display. One employing a double frame image, requires some modification to a standard slidefilm projector. Another development, a film using a standard single frame image, was projected on a standard SVE Instructor projector, and proved equally as effective as the double frame system.

In the Vistarama process, special auxilliary lenses are required for both the camera lens and the projection lens. Taking lenses were leased from the Vistarama distributor. S.O.S. Cinema Supply Corp., while Vistarama projection lenses may be purchased outright. The price, which will be announced shortly, will be little more than that asked for amateur "home movie" type anamorphics.

As seen on the screen, Depicto's Vistarama presentations are billiant and sharp throughout the whole picture. Size limitations of the projected image are only limited by the power of the projection lamp. but with standard projection equipment a theatre wide screen may easily be filled with a bright picture.

Depicto. with an early start in this field, is keeping technical production details close to the vest, but will say that while good projection results may be obtained with ordinary projection lenses, the quality of the camera lens must be ultracritical. The company also reveals that the process is most conducive to the use of very bright colors.

In addition to its development work on wide-screen slidefilms Depicto has completed a series of sample anamorphic slides, in several sizes.

# Williamsburg Completes First in School Slidefilm Series

◆ Cooking in colonial Virginia is the subject of a slidefilm being produced for Colonial Williamsburg. Williamsburg, West Va. The first of several slidefilms designed for school use, the film on cooking will be available for distribution in early fall.

Cooking In Colonial Days: A Williamsburg Kitchen contains 46 captioned color frames. It is accompanied by an eight-page teacher's guide. Another slidefilm is in preparation and more are in the planning stage. Nearing completion is Independence in the Making, the story of the events leading up to the



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Revolution and the victory at Yorktown as seen through the eyes of a Williamsburg wigmaker.

Later slidefilms will feature the Virginia Declaration of Rights: a story of plantation life in the 18th century. and (in a series) the colonial livelihood of a farmer, a professional man, and a craftsman. Prints of all these films will be available for purchase.

Two other slidefilms being planned will be distributed on a loan basis and will feature the major exhibits seen by the school visitor to Williamsburg. These films will be shown to elementary and high school students before they make their Williamsburg trip.

## IBM Translates "Direct Line" for Overseas Sales Showing

An exposition of how "electronic brains" help make American business more efficient will be told to overseas audiences in three foreign-language versions of International Business Machine Corporation's new 22-minute sponsored color film, Direct Line to Decision.

Produced by Raphael G. Wolff Studios. Inc.. Direct Line to Decision has been translated into French. German and Spanish. IBM's World Trade Corporation will distribute the film overseas concurrently with the picture's general release in the United States.

The international versions were prepared in foreign tongues immediately upon IBM's receipt of the first domestic answer print so that there would be no time lag in world-wide distribution.

#### Pennsylvania's Health Dept. Sponsors Film on Services

\*Completion of Prescription for Health, a color film sponsored by the Department of Health of the Commonwealth of Pennsylvania. has been announced by Lonis W. Kellman Motion Picture Productions.

Produced by Bob Post Productions, the 45-minute film contrasts present health techniques with those of the past through the dramatic life story of a small town doctor.

As the death of his mother from a dread disease and his difficulties with an epidemic direct the doctor's dedication of his life to the principles of public health, the film shows how fear and ignorance of medicine and medical practices, prevalent earlier in the century, cost many lives.

Prescription for Health depicts present operations of a public health center. including the scientific method of tracking down an epi-

- DOCUMENTARY
- TRAVEL
- · SPORT
- CONSERVATION
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"The Finest In Outdoor Films"

# For the finest quality in 16MM COLOR PRINTS Come to Hollywood Film... The Leading Film Lab since 1907!

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Hollywood Film offers the newest facilities in the 16mm field, with advanced methods and special equipment that enable us to offer quality and service unequalled anywhere. Included among our new editing services are zero cuts and variable length dissolves from 12 to 96 frames to provide perfect fades and dissolves, without cutting the original scene.

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#### STUDIO "TAKES"

News of Eastern Studios:

• Robert Lawrence Productions. Inc., has established a Canadian subsidiary in Toronto -Robert Lawrence Productions (Canada). LbL

John Ross, formerly of Cockfield. Brown & Co., has joined the company as General Manager of the Canadian office.

- Projection Art Studios, Inc., producer of educational slide films, has appointed Robert L. Greenwell, a design and film consultant, as vice president. Mr. Greenwell will head up the company's industrial film and television activities.
- ♦ C. Austin Love has been appointed New York Sales Manager for Lalley and Love. Inc., motion picture producers. Mr. Love was formerly in charge of sales in the Pittsburgh area.

The company has just moved to new quarters at 565 Fifth Avenue. New York.

• Al Dillinger has joined Reeves Sound Studios as a sound mixer after an absence of nearly eight years.

During Dillinger's absence from the Reeves Studios he was with the 1.S. Army Signal Corps as Colonel. in charge of the Studio Division in Astoria, N.Y.

- George Blake Enterprises, Inc. has received delivery from the Chrysler Corporation of a custombuilt camera car. Equipped with shooting platform on the roof and at running board level, the car has specially constructed lockers for film stock, lighting and sound equipment.
- Tom P. Hawley has joined the Princeton Film Center, Inc., N.J., as sales manager. He formerly was with CBS network sales and the Bremmer Broadcasting Corporation. Hawley will be located in the firm's New York office.
- Walter Lowendahl, executive vicepresident of Transfilm Incorporated. has been in Munich to establish a Transfilm unit for the production of stop-motion TV commercials, Arrangements for space and production facilities were made at the Bayaria Film Studios. The company will also continue its arrangements with Joop Geesink's studio in Holland, which now does stop-motion heer commercials (Guehel's Detroit for Transfilm.

NEW FACILITIES IN HOLLYWOOD FOR JERRY FAIRBANKS



This new Hollywood structure with a 120 by 70-foot sound stage will house Jerry Fairbanks Productions studio operations early this fall.

**★** Jerry Fairbanks has recently signed lease-purchase papers acquiring the large tract of property and building at 1330 Vine St. in the heart of Hollywood for immediate conversion into a motion picture

studio and offices for Jerry Fairbanks Productions.

Fairbanks will expand his Hollywood operations by putting the Vine St. building into operation late in August for use by other TV

companies as well as his own TV and commercial units, and will also continue at his present studios on Sunset Blvd, where he has been located for 20 of his 26 years as a Hollywood producer of theatrical. television and commercial films.

Remodeling work begins immediately on the building, which was formerly the Radio Centre Market. Fairbanks plans to construct a sound stage 120 x 70 feet with offices, projection, cutting, makeup and dressing rooms in the main two-story building. On the rear area, which runs from Afton St. to De Longpre St, he will construct a separate building for the other offices and a carpenter shop, mill. scene dock and garage.

In addition to the \$250,000 for acquisition of the property Fairbanks plans to spend another \$100,000 on alterations and new construction.



Account executive at Vogue-Wright Studios in Chicago is Joseph Betzer, recently named to that Films Division post.

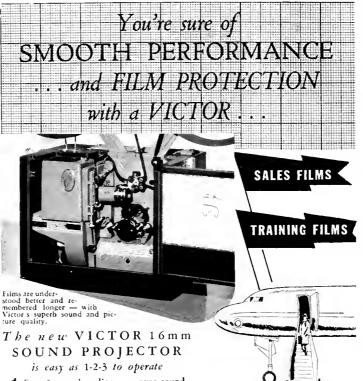
#### Staff Changes at Kling-

• Robert Koenig, writer and producer, has joined Kling Film Productions as a writer in the syndicated division. Fred A. Niles, Kling's vice-president has announced.

Before coming to Kling. Koenig was with Hal Nieman Associates and Brown and Bigelow of Denver. Earlier, he was associated with KWWL-TV, Waterloo, lowa, In Los Angeles. Koening was with the Anderson-McConnell advertising agency and TeeVee Productions.

• Frank Toler of Nashville, Tennessee, has been appointed as southern representative of Kling Film Productions. Chicago, Toler will represent Kling Studios - art photography, publications and sales training. as well as in the company's film transactions, in Tennessee, Georgia. Mabama and Kentucky.

Toler was executive vice-president of Tompkins Motor Lines of Nashville for 12 years. Prior to that he was a sales representative in the major appliance field.



- Easy 3-spot threading . . . over sound drum, through film gate, on to single drive sprocket.
- Easiest to operate (with finger-tip control panel, softly illuminated). Start motor, turn on lamp, adjust sound volume.
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YOU <u>CAN</u> TAKE IT WITH YOU The new Victor is lightweight! Carry it with you from department to department, from plant to plant, or from city to city. Victor is smartly styled, too . . . looks like fine luggage and isn't any larger.

SEND FOR FREE FOLDER TODAY

New York - Chicago



#### Capital Film Laboratories' Annual Statement Shows 87% Sales Gain; President Notes Expanding Markets

★ Capital Film Laboratories, in its Annual Statement released by James A. Barker, president, in the past few weeks, showed a thumping increase in sales of 87 percent over the previous year. Employees, too, have increased, and more of the latest equipment has been added to properly care for this fast growing volume.

Every month in the period of the report, March 31, 1954 to March 31, 1955, showed an increase over the same month in the previous year. Services to film producers of all sizes and locations has expanded too, so that Capital Film Laboratories serves a sizable coast-to-coast portion of the nation's demands.

Barker attributes the growth in the company's business during the past yearly mainly to a lot of hard work — hard work in vigorously selling the company's services, sparkplugged by the company's Sales Manager. Jack Safford, and hard work by General Manager. Bill Brooks, in streamlining the plant operations for greater efficiency and greater service to Capital's customer group.

One of Capital's services that came into real prominence this past year is the "Scotchtrack" Magnetic Laminate Process perfected by the Minnesota Mining and Manufacturing Company, and for which Capital is one of the three commercial licensees. Mr. Barker noted that the field of magnetic coating for motion picture films should have a great future indeed, because of



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WRITE FOR PRICE LISTS D.F.&S



James A. Barker

the higher sound quality attainable with a magnetic track. He added that in his opinion. Minnesota Mining and Manufacturing's "Scotchtrack" was far and away the best of the bunch and the response to it from the industry during the past year has been remarkable.

Although Capital Film Laboratories percentage of increase exceeded that of the industry as a whole. Mr. Barker felt that industry growth was naturally a big factor in the past year's operations and continued growth of the industry in the future would aid Capital, and the lab industry in general.

"There seems to be every indication of continued growth and development of the 16mm motion picture industry", he said. "There seems to be a general awakening nationwide among industrial and educational institutions of the uses of 16mm film to sell ideas, to educate, and to promote the operations or products of a company. In television, the growth in the use of film has been very rapid but here again. the real growth seems to be ahead of us with an ever increasing number of programs, most of which are on film.

"Furthermore, technological changes just around the corner in 16mm negative positive color and other improvements, should aid in further broading the uses of the medium and thereby contribute to even greater growth."

Raceway Sponsors TV Spots

◆ Animated Productions. Inc., New York City, has completed two filmed television commercials for Yonkers Raceway, A one-minute spot consists of live action plus animation. a 20second spot consists entirely of animation. The agency is Franklin Bruck.

# \* CELLOMATIC

A REVOLUTIONARY <u>NEW</u>
MEANS OF ANIMATED
PROJECTION FOR
SALES MEETINGS

IN FIVE MONTHS
CELLOMATIC
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PAN AMERICAN
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SCHLITZ



Now, for the first time, your live presentations will achieve the impact, movement and flexibility of motion pictures . . . all this on a slide presentation budget.

Write for information today. Better yet, See Cellomatic in action at

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# THE DUAL READER



- NOW YOU CAN HEAR SOUND with any silent picture viewer!
- SINGLE and DOUBLE SYSTEM!
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- SEND FOR DESCRIPTIVE LITERATURE!

## THE CAMERA . MART, INC.

1845 Broadway at 60th St. NEW YORK 23, NEW YORK Phone: Circle 6-0930 CABLE: CAMERAMART



Mr. Engel (seoted) in new studio

#### Walter Engel, Inc. Occupies New Facilities in Manhattan

• Walter Engel, Incorporated has moved to new and larger studios at 20 West 47th Street, New York. Mr. Engel, a former staff photographer for Life and a commercial photographer of note, has in recent years established a production firm specializing in industrial films and TV commercials.

The Engel studios are remarkably self-contained, with full photographic, sound, lighting and animation equipment. A "house specialty", demonstrated recently, is photographic (as opposed to art) animation, utilizing photographic still prints for effects that are most unusual.

#### K & W Film Service Corp. Established in New York City

• Norman Witlen, former supervisor of the animation, camera and special effects department of Transfilm, Inc., and Ralph Koch, formerly with Technical Films, have established K & W Film Service Corp.

Located at 1657 Broadway. New York, the company is equipped with two of the most modern animation stands especially designed by Caesar-Saltzman. Optical benches and art facilities round out the equipment with which opticals animation photography, special effects, slidefilms, titles, negative cutting and matching and bi-pack work is produced.

# J. G. McAlister, Inc. Takes on All-Angle Camera Dally

• As part of an expansion program, J. G. McAlister. Inc.. Hollywood, has acquired manufacturing, sales and rental right to the original Dual Steering, All-Angle Camera Dolly, formerly made by Stevens Rentals. Hollywood.

J. G. McAlister will begin manufacturing additional dollies immediately so that sufficient quantity will soon he available to meet the rental demand of motion picture and ty studios throughout the country, the company reports.

# Along the Production Lines

#### **New Remote Lighting Control**

◆ Century Lighting. Inc. is now demonstrating a new system of remote control presetting of lighting arrangements.

Called the C-lector, the system consists of three units— a master controller, console and relay and breaker cabinets. It permits the operator to select any one of ten or more pre-selected lighting setups for one to a hundred or more lights.

The C-lector is designed to be useful for rapid handling of lighting arrangements for TV and motion picture studios, theatres, churches, lecture halls, etc.

Price and technical information are available from Century Lighting. Inc.. 521 West 43rd Street, New York; and 1820-40 Berkeley Street. Santa Monica. Calif.

#### Canada Cuts Tax on Films

 Reduction of the sales tax on motion pictures produced in Canada recently was put into effect by Canada's Department of National Revenue.

Where sponsors formerly paid 10% tax on production hudgets, as of July 1 they are paying a value of only  $9^1{}_2$  cents per foot of the finished film. This rate applies to both 16/35mm, b w or color film.

A 1000-foot motion picture costing \$30.000, for example, has been subject to \$3.000 tax. Now the sales tax will amount to only \$9.50. The 10% sales tax still applies on the cost of release prints.

The Association of Motion Picture Producers and Laboratories of Canada have been negotiating for reductions for several years.

#### CANADIAN NEWSREEL

Feature Production in Western Canada by Parry Films, Ltd.

• The first production of feature films in Western Canada will get underway this fall in new studios being huilt by Parry Films Ltd., in Vancouver. B.C. Lew M. Parry's new \$50,000 building will enable him to expand from his present schedule of industrial and commercial films which has been growing for the past 10 years.

Plans call for a move to the new premises in September. Financing of the Parry Films expansion was done through a group of Vancouver business men.

Parry has been in the film business on the west coast for more than a decade. He has built his reputation with a long series of films dealing principally with subjects related to the province's major industries—the forest, hydro power production, and aluminum industries. A series on safety in lumber mills is now in production.

Parry is enthusiastic about this region of Canada as a location for feature production. British Columbia has every type of country which might be called for, he points out. There is mountain terrain, range country: laes, islands and fjords settings with ocean backgrounds. forest areas, and alpin and glacial ranges form other scenery.

#### Associated Screen News, Ltd. Names Quebec Sales Chief

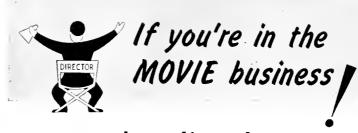
 Associated Screen News Ltd., Toronto. Ontario, has appointed Norman Hull as Quebec sales manager and A. D. Nicholson as laboratory sales manager.

Both men are A.S.N. employees of long standing. Hull, for over 20 years a cinematographer, has traveled six times around the globe for Associated Screen Studios. In Canada, his work ranged from taking the first aerial movie "shots" of what became the main air route across the Dominion to work on the kitimat development for Man With a Thousand Hands.

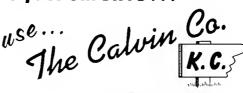
Nicholson has worked on every phase of film processing and printing. One of the first men in the country to work on color film processing. Nicholson's accumulated experience will aid clients when the studio puts Canada's first 35mm Eastman Color machine into operation in the near future.

Martin ta Audio Pictures, Ltd.

 Charles R. Martin has joined Audio Pictures Limited. Toronto.
 Ontario, as a producer-director. He will specialize in commercial film work.



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#### **EXECUTIVE NOTES**

#### **Bell & Howell Names Kreiman** Head of Audia-Visual Sales

• Appointment of Robert T. Kreiman as manager of audio-visual sales of Bell & Howell Company recently was announced by Carl Schreyer, vice president of merchandising.

With headquarters in Chicago, Kreiman will direct the merchandising of sound motion picture equip-



Robert T. Kreiman

ment, tape recorders and slide projectors to the industrial, educational and religious fields.

He joined Bell & Howell in 1949 as a design coordinator in the production planning department. In 1950 he was appointed manager of the personal equipment department and in 1951 was transferred to Seattle as district sales manager for Washington, Oregon, Idaho, Utah, Montana and Wyoming. In 1952 he served as sales training director in Chicago, in 1954 as district sales manager for the southwest. More recently he has been district sales manager in Buffalo, N.Y.

#### **Don Zabel Becomes Director** at Kling Film Productions

◆ Don Zabel has been promoted to the position of director at Kling Film Productions. Chicago.

#### Name Three Executives for Radiant Merchandising Div.

· Appointment of three executives to head the re-aligned merchandising division has been announced by Radiant Manufacturing Corporation. Chicago. Named to new posts are: Wallace Bucher, sales promotion manager; George Baumann. advertising manager and Merrill Natker, assistant advertising man-

Bucher comes to Radiant from the direct mail promotion department of Standard Oil Company's Chicago office and is a former partner of the Sales Progress Company, direct mail and promotion engineers, absorbed by Standard Oil in 1953.

Baumann formerly was advertising manager of Autopoint Company, a division of Cory Corporation, Chicago. Natker has had experience as account representative of ADS Advertising Agency and as an associate of Impulse Surveys. Chicago.

#### **Fourth Expansion Announced** by Florman & Babb, New York

◆ Florman & Babb, motion picture equipment manufacturers and dealers. have announced their fourth expansion in four years.

Acquisition of the building at 68 West 45th St., New York City, provides the company with a showroom measuring 100 feet by 20 feet and a large mezzanine floor. Other new business advantages include:

1. Expanded rental facilities for cameras, Moviola editing equipment. lighting, sound recording, projection, grip and other equipment.

2. New. fully equipped machine shop for repair, maintenance of rental equipment, development of new products, custom-building of equipment, and for the production of F & B Cine Products.

3. New credit facilities for new or used equipment - payments can range over a three-year period.

4. Enlarged, fully qualified technical staff, prepared to aid film makers with production problems.

# **COLOR SLIDEFILMS** FOR INDUSTRY COLOR FILMSTRIPS

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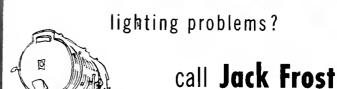
Why not join the scores of Business Screen readers\* who regularly send us their precious originals, negatives and prints secure in the knowledge that they will receive our prompt, meticulous treatment and expert care—for only pennies per foot.

\* To list only a few: Aetna Life, Bell Telephone. Am. Medical Assn., Nat. Andubon Soc., RCA-TV, CBS-TV, ABC-TV, Ziv TV, Alcoa, Am. Can, Am. Cyanamid, Ford Motor, Gen. Electric, IBM, Pan Am. Airways, United Airlines, E. I. duPont, U. S. Steel, Penn. Water & Power, Swift, Ansco, Eastman Kodak, George W. Colburn Lab., Ace Film Lab., Caravel Films, Color Service, Jam Handy Org., Mecca Film Lab., Precision Film Lab., Sarra, Transfilm, Warner Bros., United Artists, Paramount.

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Any time the job calls for extra lighting, tough lighting problems on the set or on location onywhere, call on Jock Frost, world's largest supplier of temporary lighting focilities.

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Department BS 234 Piquette Ave., Detroit 2, Mich. CONTENT VARIETY in films useful to several kinds of audiences may be found in recent 16mm motion pictures released for sale and rental by syndicated and institutional scources. A short roundup of new titles announced by these organizations indicates the many categories of subject matter available as program selections and permanent film library additions.

#### for the Construction Man

◆ Concrete Quality Control Tests, 15 minutes, color, is an on-the-job process story. In construction locations and laboratory demonstrations. it shows how carefully the batch mixes of large quantities of concrete are controlled. Tests depicted include the slump, Kelly Ball, Air Volume, compressive and impact hammer. One sequence shows the pouring of tremendous quantities of ready-mix concrete with power equipment and rigs-photographed during the construction of the new Beverly Hilton Hotel, Beverly Hills, Cal. The film notes that concrete is popular because it meets construction demands for quality. The demonstration short is available for purchase at \$150.00 and rental at \$5.00 from University of California Extension, Los Angeles 24, Cal.

#### Motian Study far Faremen

◆ The Foreman Discovers Motion Study, 15 minutes, color or black white, is designed to introduce factory foremen, supervisors and students to the field of motion study and simplification of work. In a story situation, it shows the experience of a foreman as he encounters motion study for the first time. The movie aims at creating an affirmative attitude toward the whole field of motion study rather than the teaching of principles. The sales price of this film in color is \$150.00. in black/white, \$67.50; color rental price is \$5.00, black white rental -\$3.00, Contact U. of Cal. Extension - addres above.

#### **Fundamentals of Praduction**

◆ The Basic Elements of Production. 13 minutes, black and white, is a high school level subject designed for social, economic and political studies: it could serve as a general indoctrination film for industry. The film explains that men have to work for the goods and services they desire. While our standard of living is comparatively high, we need to produce more. This can be accomplished if we make full use of the four elements of production; raw materials, labor, capital and management. This picture is available for purchase from Encyclopaedia Britannica Films, Wilmette, III.

## Preview Notes on Useful Films

#### Time Planning far Salesmen

• Of Time and Salesmen, 32 minutes, black white, is described as a tested sales-training film. It dramatizes the effect of a poorly organized schedule on a salesman's quota and outlines a simple system of pre-call planning that can be adapted by almost any salesman. Shown more than 1500 times before sales organizations, the film is available for purchase at \$100.00 from Dun & Bradstreet, Inc., Dept. 11, 99 Church St., New York 3, N.Y. It is also dis-

tributed nationally by Movies. U.S.A. offices in the U.S.

Coal & Cooperation in Britain 

\* Under the Surface, 20 minutes, is directed to adult and school groups studying world affairs and socioconomic problems. The documentary describes the partnership between the British coal miner and the scientist and how this partnership developed from explosion prevention to research into safety, welfare and production problems and better methods of coal utilization. The film

maintains that the planned campaign of scientific service, made possible by uniting hundreds of collieries under the National Coal Board, has resulted in solution of age-old problems, in improvements in the safety and health of the miner, and increased output, *Under the Surface* is available for purchase at \$55,00 and rental at \$2.50 from British Information Services, 30 Rockefeller Plaza, New York, 20, New York,

#### **Preventing Industrial Accidents**

♦ It Didn't Have to Happen, 13 minutes, was produced for the Ontario Accident Prevention Association and is being distributed commercially in the United States. It shows employees in industry why guards are put on machines and how guards should be used. An accident-in-point teaches its lesson when a plank jams as it is being cut on a circular saw. The plank kicks back like a bullet, apt to kill anyone in its path. In the U.S., this film is available for purchase at \$75.00 and rental at \$5.00 from International Film Bureau, Inc., 57 E. Jackson Blyd., Chicago 4, Ill.

#### Understanding Youth's Prablems: a Discussion Kit

◆ Preface to a Life. a 3½-minute sequence featured in a Panel Discussion Kit compiled for mental health, child study, parent-teacher, civic, club and church audiences. The National Institute of Mental Health of the Public Health Service. U.S. Department of Health, Education and Welfare, in cooperation with United World Films. Inc., prepared this kit which contains a 16mm film clip and six copies of an outline guide for panel discussion. The film sequence shows a boy in situations involving two types of neighbors; a scene depicts the boy's unsuccessful attempt to share with his father a happy incident. The kit is available at \$7.50 from United World Films, Inc., 1445 Park Ave., New York 29, N. Y.

#### Facts an Children Walking

◆ Your Children Walking, 18 minutes, carries a health message for parents. In a good-humored manner, the film stresses the value to the growing child of suitable exercise, regulated rest periods and constant attention to the size, shape, and flexibility of footwear. It treats of remedial exercise and medically prescribed shoes to check deformities early. A B.I.S. release, this film is available for sale (price not listed) and rental at \$2.50 from McGraw-Hill Book Co., Inc., Text-Film Dept., 330 West 42nd St., New York, N.Y.



SPONSOR RE-CREATES EARLY STEAM ENGINE FOR FILM



This Newcamen engine of 1700 was created far a new Melatron film.

\*A motion picture sponsor who likes to build sets and props for his films is George A. Starbird. president of Los Angeles' Meletron Cor-

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poration, manufacturer of pressure

For his latest picture, The Pulse of Automation, currently being produced by Raphael G. Wolff Studios. Inc., of Hollywood, Mr. Starbird has had his company engineers construct giant mockups of a microswitch, a knife switch and a fullscale working model of a Newcomen steam engine of 1700.

The latter, standing 14 feet high and 24 feet across, probably is the only Newcomen engine seen in the United States, Properly called a "fire engine." it obtained power from a steam-induced vacuum. It was introduced in England at the start of the 18th century, many vears before James Watt's more famous engine. Widely used to pump water from collieries, the Newcomen staved in vogue for about

Painstakingly constructed and "aged." the model's huge cylinder is of wood bound with brass straps: its wooden piston, sealed with a leather gasket, operates a massive "walking beam." Chains, lead pipe, brick and crude valves constitute its other components. The engine is used in the new film to dramatically demonstrate the lack of elementary automatic controls at the birth of the machine age.

The Pulse of Automation is the second motion picture Wolff Studios has produced for Meletron. The first, The Meletron Story, was filmed two years ago.

Association Films' to La Grange

 To serve its midwestern motion picture customers more efficiently. Association Films. Inc., has opened a new, enlarged film exchange in La Grange, Ill., located at 561 Hillgrove Ave. The former library, at 79 E. Adams St., Chicago, has been discontinued.

COMPLETE MOTION PICTURE EQUIPMENT

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FOURTH ANNUAL PRODUCTION SERVICES REVIEW A BUSINESS SCREEN "SPECIAL" FOR MID-OCTOBER!

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Here's on unbelievobly versotile automotic slide changing projector using 2x2" slides. (These can be from natural color or blockand-white 35mm film). Here's projection as you want it—and need it, with scientific precision and occuracy.

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Rockwell Film & Projection Service, 182 High St., Hartford 5.

#### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

#### • NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

#### NEW YORK

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford, Immig and Landis, Inc., 265 West 14th Street, New York 11, New York

The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Co. Sd. & Vis. Pdts. 17 New York Ave., Westbury. N.Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19. Visual Sciences, 599BS Suffern.

#### • PENNSYLVANIA •

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures. Inc., 4729 Ludlow St., Philadelphia 39.

#### • WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

#### SOUTHERN STATES

#### • ALABAMA •

Lewis M. Stone, Projector Service. "Specialized in Service." 1409 Ford Ave., Tarrant City 7, Ala.

#### • FLORIDA •

Norman Laboratories & Studio. Arlington Suburb. Jacksonville.

#### • GEORGIA •

Colonial Films, 71 Walton St., N.W., ATwood 7538, Atlanta. Stevens Pictures. Inc., 101 Walton St., N. W., Atlanta 3.

#### • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Povdras St., New Orleans 13.

#### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

#### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

#### • VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone Ma 5-1371.

#### MIDWESTERN STATES

#### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

#### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

• KANSAS-MISSOURI • Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

#### • MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit I.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

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Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14,

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

#### WESTERN STATES

#### • CALIFORNIA •

LOS ANGELES AREA

Donald J. Clausonthue Co., 1829 N. Craig Ave., Altadena

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

llollywood Camera Exchange. 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

#### SAN FRANCISCO AREA

Association Films, Inc., 351 Turk St., San Francisco 2.

Westcoast Films, 350 Battery St., San Francisco II.

#### • COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

#### OKLAHOMA

Cory Motion Picture Equipment, 522 N .Broadway, Oklahoma City 2.

#### • OREGON •

Moore's Motion Picture Service. 33 N. W. 9th Ave., Portland 9, Oregon.

#### • TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas I.

#### • **UTAH** •

Descret Book Company, 44 E. So. Temple St., Salt Lake City 10.



The Victor Magnoscope V200

#### Victor's Magnascope Projects Microscopic Slides for Study

• Magnascope V200. designed to enlarge microscopic specimens up to thousands of diameters, is the latest market entry of Victor Animatograph Corporation. Davenport. lowa.

The new unit is engineered for use in schools, research laboratories, medical centers, industry and agriculture. With the Magnascope V200, microscopic slides and specimens can be projected on a screen for large group showings or on a table top for small groups or for sketching purposes. When projecting on the wall screen, image size is limited only by the length of throw as with any projector.

The Magnascope is said to provide the same resolution of detail as found in the finest microscopes regardless of the degree of magnification. The unit employs special matched lenses for its light condensing system to give light of high intensity, matching the requirements of high power objective lenses. A variable-focus light condensing system assures maximum illumination with standard microscopic lenses.

The lens turret is indexed for fast positive centering of lenses over the specimen stage. Focusing can be done from either side of the unit with a single control. The unit has a 200-watt lamp, is blower cooled, has a heat filter for protection of live specimens, and its specimen stage is level at all times. It weighs eight pounds.

#### S.O.S. 16mm "Action Viewer" Gives 3 x 4-inch Film Scene

• A 16mm viewer which projects a 3 x 4-inch "aerial" image has been placed on the market by S.O.S. Cinema Supply Corp. The S.O.S. 16mm Action Viewer will enable editors, laboratory workers, animators and ty technicians to run originals as well as prints without film scratches or damage to sprocket holes, it is claimed.

The unit features a coated, re-

volving optical prism with magnifier viewing glass. Self-lubricating bearings, individual frame and focus knobs, a high-power projection lamp with adjustable brightness control, and a built-in cue marking device are featured. The Viewer can be used in a lighted room and projects an easily read image at 10 to 14 inch distance. Five second threading, left to right, allows the film to be rewound without passing through the Viewer.

A special base also is available on which the Viewer and an S.O.S.



The S.O.S. "Action Viewer"

Ediola Sound Reader, optical, magnetic or combination optical magnetic, can be placed in exact synchronization. The S.O.S. Action Viewer is built of rugged aluminum alloy, measures 16 x 20 x 12 inches, weighs 9 lbs., and is priced at \$124.95. With Sound Reader, the prices start at \$337.45.

# Radiant Announces Redesigned "Screenmaster" Madel Ready

◆ Radiant Manufacturing Corp.. Chicago. has announced that the first of their completely redesigned projection screen models, the "Screenmaster." is in full production and available for immediate delivery.

Improved features of the 1956 model Screenmaster include a new functional "teardrop"-design case for greater strength and stability, a smoother roller action, "Easy-Glide." Also incorporated is an automatic leg-lock device said to provide instant, effortless leg opening when setting up the screen.

The Screenmaster features flame and mildew-proof "Vyna-Fleet" glass-beaded fabric and is available in eight sizes from 30" x 40" to 70" x 70"

• New, revised wall charts listing all current Radiant price information are now available from the firm at 2627 W. Roosevelt Rd., Chicago.

## **NEW AUDIO-VISUAL EQUIPMENT**

Recent Equipment Developments for Production and Projection



Switch on at silent speed.

The Super 40 Shutter outomatically presents three shutter labdes. With three light interruptions per shutter revolution. and 16 frames-per-second operating speed. the Rageant develops 48 light interruptions per second. Condrable, filecter free projection.

Switch to sound speed. The Super 40 Shutter shifts automatically to two blades, and screen illumination is increased by more than  $40\,\%$  | Yer or 24 frames per-second sound speed, their air shift 48 light interruptions per second and your moves, though omazingly brilliont, are

Or lock in 3-blodde position for those accounts when you don't need the extra brilliance of a Two blodded shuffer—extra brilliance of a Two blodded shuffer—o special latch left all communities of the shuffer of special latch left all the shuffer shuffer of shuffer of shuffer shuffer shuffer of shuffer shuffer

The drawings above show principle of the new Kodak "Super-40 Shutter"

#### Kodak's 16mm Pageant Projectors Feature New "Super-40 Shutter"

★ "Super-40 Shutter," a new shutter mechanism on the Kodascope Pageant 16mm sound projectors which shifts automatically between two and three-bladed positions, is designed to increase screen illumination while retaining freedom from flicker during the showing of sound and silent motion pictures. Developed by the Eastman Kodak Company, the new shutter was introduced at the National Audio-Visual Conference in July.

With the Super-40 Shutter, the Kodascope Pageant becomes an all-

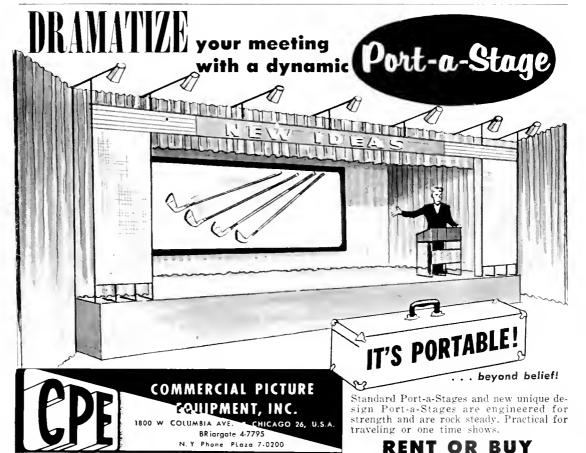
purpose machine. Equipped for sound and silent projection it is capable of projection under normal conditions and for use under difficult conditions of illumination: in hard-to-darken rooms, in large halls and wherever additional screen brilliance, extra-long projection throws or unusually large images are required.

Operated at 16 frame silent speed, the Super-40 has three blades and provides 48 light interruptions per second. When the projector is operated at sound speed, the additional centrifugal force produced actuates a mechanism that changes the shutter to two blades. At sound speed, the shutter transmits over 40% additional illumination, yet maintains its 48-shutter rate, the company reports.

When the extra brilliance of a two-bladed shutter is not required, a special latch permits the operator to lock the shutter for standard illumination. The Super-40 Shutter returns to automatic operation when the latch is released.

Greater brilliance is required for the larger screen sizes used in modern 16mm projection. Improved room-darkening techniques and the incorporation into 16mm projectors of faster lenses and lamps of greater capacity provide a partial solution. Eastman points out. The key to light transmission, however, always has been the projector shutter, it is noted, and this is the problem the Super-40 is engineered to solve.

Three Pageant audio-visual models now are equipped with the Super-40 Shutter. These include the AV-073 (7-watt. 8-inch speaker. single case), priced at \$425.00; the AV-153 (15-watt. 12-inch speaker. 2 cases), at \$530.00; and the AV-153-\$ (15-watt. 8-inch, single case) at \$455.00.



WRITE FOR FREE CIRCULAR



The new "Dual Reader"

#### Dual Reader, 16mm Film Editar Introduced by The Camera Mart

★ Dual Reader is the trade name of a new addition to the field of 16nm film editing equipment recently introduced by The Camera Mart. Inc. New York. The device consists of an optical sound reproduction unit. a combination amplifier-speaker, and a base plate on which any 16mm motion picture viewer can be used in conjunction with the sound.

The design of the Dual Reader permits the sound head to be positioned for single or double system tracks and for editing from right to left or left to right viewers, and can be adjusted so that the picture and sound are separated exactly 26 frames for synchronization. An optical slit with pre-focused exciter lamp socket will read either variable area or variable density tracks.

The 4-watt amplifier is complete with a built-in Alnico speaker for distortion-free reproduction of music and speech. A separate exciter lamp rheostat control is incorporated to increase or decrease the intensity of the lamp which is essential for hi-fidelity sound.

All parts are precision-machined and a highly polished, chrome-plated film track affords safe travel for the film. Other features of the amplifier include volume control, headphone jack, amphenol plug connections, and four feet of shielded cable.

Safety fused, the equipment operates on 110-120 volts, 60 cycles, AC, and is priced at \$195.00. For descriptive literature, write to The Camera Mart. Inc., at 1345 Broadway. New York 23, N.Y.

## Haustan Fearless Shaws New "Labmaster" Film Processar

• "Labinaster" is the name of a new film processor introduced by Houston Fearless Division, Color Corp, of America. Los Angeles, The new roachine is described as designed for easy operation and quality processing of 16mm negative or positive black and white film — priced to fit the budget of small motion picture labs or small television stations.

The Labmaster features an improved "in-line" design with all parts accessible for easy operation

## **NEW AUDIO-VISUAL EQUIPMENT**

Recent Equipment Developments for Reproduction and Projection

and maintenance and makes possible installation against a wall. It is daylight operating.

The unit is completely self-contained. Film is transported by a friction clutch drive and speed of operation is variable from 10 to 35 feet per minute, depending on type of film, energy and temperature of solutions, Developer and fixer tanks have temperature control and recirculation is provided for the developer. All tanks are equipped with bottom drains.

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★ Sound Book — a new sound recording device which can play uninterruptedly for eight hours — has been placed on the competitive counter alongside the long-playing dises and the tape machines. Sound Book was developed in Germany by the Tefifon Company. It is being distributed exclusively in the United States by the Audio-Master Corporation, New York.

Audio-Master sees as its initial market the long-playing-musiclovers at home, the radio stations looking for an automatic recordjockey, factories, offices, restaurants, department stores which use music for background or functional purposes as part of their daily operation.

But Tefifon also is being aimed at the educational and industrial fields where its longevity can vie with other sound systems in indoctrination and training amplification. The Sound Book can become a sonic text or copybook, a compendium of lectures, an omnibus of literary selections, playing at new lengths instruction courses, sales training programs and similar informational chapters in the industrial field.

It is conceived that music and courses can be sold outright or rotated on a rental library basis. The sound package is small, can be placed in a container and sent through the mail without fear of breakage.

To introduce Sound Book, Audio-Master is accenting its quality and endurance as a high fidelity song book. A representative library has



been established and the firm is releasing approximately 40 Sound Books ranging in playing time from one to four hours. The schedule calls for 10 new Sound Books to be made available per month. The library at present features a wide diversity of classical, semi-classical and other kinds of music.

The sound for the Sound Book is supplied by a needle "reading" an engraved process on pure vinylite with an average of 82 grooves on a 12-inch band. The sound process is in a cartridge measuring 6 x 516inches. To play the Sound Book, the window face is slid back and the soundband extended in a loop. The loop is placed around the playing wheel of a special play-back machine in the manner that a record is placed on a turntable. The needle is set against the soundband and the tone starts. If a specific sound section is desired, a selector spots it immediately.

As the unit plays, the soundband revolves in the form of a figure eight, winding and rewinding automatically. The soundband is safe from breakage by inexperienced hands, according to the distributor who also counts the engraved band's nonerasability an advantage.

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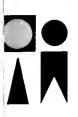
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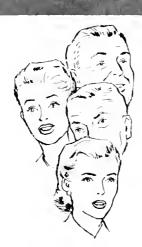
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#### BUSINESS SCREEN MAGAZINE

(combined with See & Hear Magazine)



#### Issue Six • Volume Sixteen • 1955

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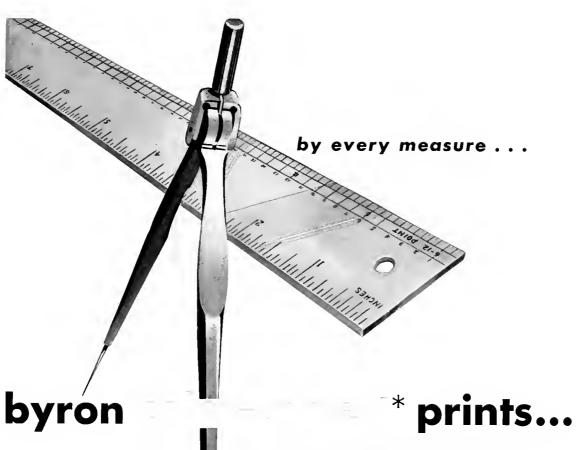
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#### FILM AWARD HONORS

AT FESTIVALS IN U.S. AND ABROAD

# Kentuckiana Juries Cite Eight Pictures; "How to Sell Quality" Best of the Festival

★ Eight motion pictures, selected from eight categories of industrial subjects, were honored at the 4th Kentuckiana Film Festival, sponsored by the American Society of Training Directors. September 21.

Voted the outstanding film of the entire festival was the sales training category winner. How to Sell Quality. Meant to bolster the salesman's confidence in meeting cut-price competition with quality, this film was produced for the Dartnell Corporation by The Jam Haady Organization.

Winning in the merchandising category was Totally New Tire, a picture with a sales bounce, produced by Wilding Picture Productions, Inc., for the United States Rubber Company, Wilding scored again when its production, The Second Hundred Years, sponsored by the Crane Company, won in the economics category, The Second Hundred Years is a company history-future film released in connection with the sponsor's centennial

Hawaiiau Hospitality, produced by Alfred T. Palmer Productions to turn eyes Waikikiward for the hencfit of Matson Lines, was chosen in the travel film competition.

Public relations victor was *The Story of Light*, produced in "Dollywood." Holland, by Transfilm-Geesink Productions for General Electric Company. In animated doll technique, this film tells man's struggle and success in conquering darkness.

Capturing the industrial safety citation was One to a Customer, sponsored and produced by Actna Life Insurance Company. Topping the industrial relations films was The Grievance, produced for the National Film Board of Canada. In arts and crafts, Pueblo Indian Pottery was named best. This syndicated film was entered by its producer. Harold C. Ambrosch Film Productions.

The winners were chosen from 50 films screened. Entrants were invited to provide descriptive literature on their films for distribution during the festival, held in the Main Speed Building at the University of Louisville. James W. Cottrell of the Reynolds Metals Company was general chairman of the event.

#### U.S. Sponsored Films Honored at Edinburgh, Venice Festivals Despite Odds Against Them

★ Considering the preoccupation with art-mood. social analysis and "experimental" offerings which characterizes the film festival front, any penetration by relatively pragmatic sponsored motion pictures is noteworthy. The noteworthiness increases when American sponsored films, sent overseas to battle a larger number of avante-what-have-you gems of American and world origin, manage to infiltrate the bulls-eye area.

Winning double distinction against this international law of averages were two nativefashioned spousored films which scored at both the recent Edinburgh and Venice Film festivals. The two sturdy survivors were:

The Pirogue Maker, a public relations human interest feature, photographed in the Louisiana



U.S. representative to 9th Edinburgh Film Festival was Gale Griswold, director of motion picture services of Foreign Operations Administration. He and Mrs. Griswold (left) were greeted by the Lord and Lady Pravast John G. Banks, of Edinburgh.

bayou country by Arnold Eagle for the Esso Standard Oil Company, which received a "special mention" in the Films for Children section at Venice and an appearance citation at Edinburgh.

Wild Flowers of the West, a travel promotion film produced for the Richfield Oil Corp. by Frederick K. Rockett Company which was honored for appearing at both festivals.

In an overseas class by itself was The Wisconsin Cleft-Palate Story. sponsored by the Wisconsin State Dept. of Public Instruction.



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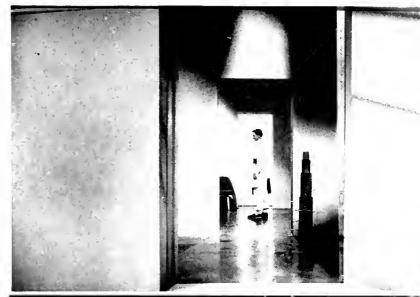
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ing significance to every thoughtful American motorist.







Imagination was given free rein when Wilding ariists created sets, furniture and castumes that theoretically exist an another planet. The three scenes here, photographed on our stages, picture a concept of Mars dreamed up for a picture that imparts an impartant message despite—ar perhaps because of—its frame of fantasy.



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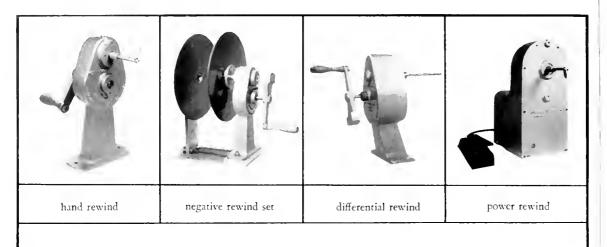
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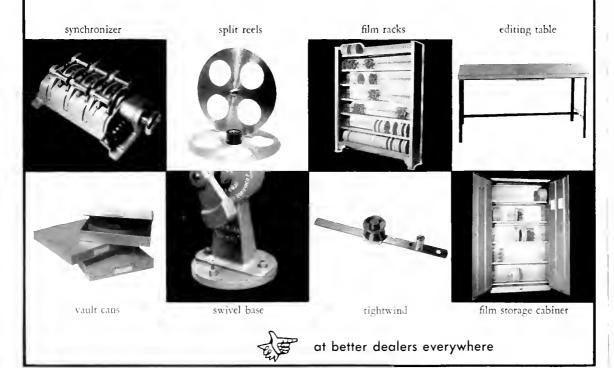




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### Marquette U. Workshop ta Feature Training Aid Usage

◆ "A Workshop in the Development of More Effective Training Aids" will be held at the Management Center, College of Business Administration. Marquette University, Milwaukee. Wisconsin. November 8-9. The two-day workshop will be conducted by the College of Business Administration in cooperation with the Milwaukee Association of Commerce.

Described as a "doing," not a "talking" workshop, the sessions will be designed to provide visual aid know-how for training supervisors, salesmen, superiors and subordinates. Participants will practice with the latest equipment and materials — actually preparing visual aids.

During sessions running from 9:00 a.m. to 4:30 p.m., instruction will deal with sound film strips, opaque materials for projection, transparencies, flannel boards, turnover charts, dioramas, silk screening, use of flat pictures, layout reproductions, lettering, map and chart making, spatter painting.

Leading the workshop will be The Rev. Russell R. Hoeltzel, chairman, Audio-Visual Committee. Philadelphia Council of Churches. and Raymond W. Trimble, civilian training aids specialist for the Ninth Naval District.

For registration information, write Dr. Russell L. Moberly, Director, Management Center, College of Business Administration, Marquette University, Milwankee 3, Wis.

### Denmark Agrees to Free Entry of Audia-Visual Materials

♦ The clear path for audio-visual traffic reached one more nation recently when Denmark became the 12th country to accept the international agreement exempting educational aids from customs duties, sponsored by the United Nations Educational. Scientific and Cultural Organization.

The third session of the General Conference adopted this agreement as part of UNESCO's program for the reduction of obstacles to a free flow of information. The agreement applies to films, slidefilms, microfilm, sound recordings, glass slides, wall charts, maps and posters. It exempts these from custom duties and quantitative restrictions and dispenses with import licenses.

Entered into force on August 12, 1954, the agreement is now in effect in Cambodia, Canada, Denmark, Greece, Haiti, Iraq, Norway, Pakistan. The Philippines, El Salvador, Syria and Yugoslavia. The United States has signed but not ratified the agreement.



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WHEN FIRE STRIKES" 25 Minutes

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but saving and protecting lives and property are the best attainable results for well-made motion pictures designed for fire-prevention training.



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EXPERIENCE AND IDEAS of value to sponsors and producers who slate their films for television were expressed during the first National Agricultural Television Clinic, held at the University of Missouri, Sept. 2-1, under the sponsorship of the University of Missouri College of Agriculture, KOMI - TV, and the National Project in Agricultural Communications. East Lansing. Mich. Although the clinic was exclusively concerned with the probdems of developing better farm television programs, the recommendations of several authorities served to emphasize possible areas of correction applicable to other types of production planning.

### Delegates from Allied Fields

Convening at the clinic were more than 100 farm television directors from commercial stations, advertising and public relations men, representatives of farm organizations, colleges and universities, tv and motion picture producers from 33 states, Canada and Puerto Rico.

Farm television can fill a great need in the national agricultural picture — but not until farm shows attain network-quality standards.

### First National Agricultural Television Clinic Takes Up Problems of Farm Programs for Growing Rural Audience

members of the clinic agreed. General concensus of the panelists was that farm shows to date have been short on quality and quantity, that the shows lack good visualization.

Convinced that both farm and urban people are interested in agriculture, the group pooled experiences to ascertain the type of presentations "folks" like best. Studies have shown that farm and urban audiences prefer the same type of entertainment shows. However, the various types of agriculture have made it necessary for farm show directors to key their material to the area in which they live. In the process of localization, farm shows have not made use of the advances in national programming technique.

### Calls for the Lighter Touch

Ben Park, representing the National Broadcasting Company, called for popularization of the idea that educational shows can be entertaining and interesting. He suggested that farm show performers should let their hair down, inject some humor.

Too many educators have the idea that education has to be dull, Park said.

Regarding the cost of network quality shows. Bill Suchmann, feature editor on the John Hopkins University television show, demonstrated low cost visual aids on a 30minute closed ty show. During the



Feature editor Bill Suchmann gives a demanstration of better visual use.

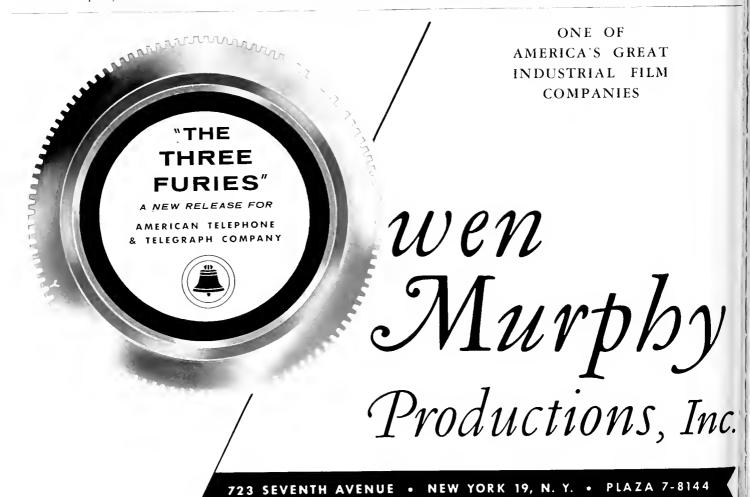
entire presentation, which was kined for later training use by states. Suchmann used about \$5.00 worth of materials.

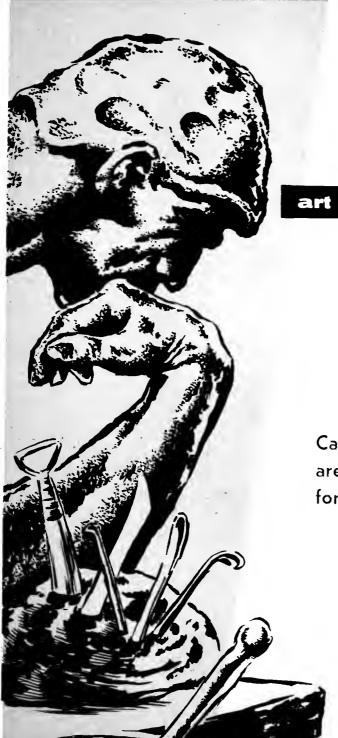
Lynn Poole, director of public relations at John Hopkins University and a television producer, also gave a closed circuit show which was kined and demonstrated the use of visual materials. He told the group to always tell their audience what the program is about, what is planned, what they will see. People like just a peck at what's coming, Poole said, but not so much information that it spoils their progressive pleasure in the show.

The need for open-mindedness in accepting new ideas and in getting fresh ideas was stressed by G. Herbert True, head of communications sequence, Notre Dame, Television is still in its infancy. True believes, and depends on the energy and enthusiasm of producers along with a systematic approach to thinking. He advocated "brainstorming," group thinking, for the development of new ideas.

### Original Thinking Is Needed

The need for new ideas and acceptable presentation was reiterated by Gerhart D. Wiebe, research psychologist and assistant to the president of Columbia Broadcasting System. If the message, having been telecast, is rejected by the potential consumers then television is a failure. Wiebe said. He suggested surveying the audience, if only in (CONTINUED ON PAGE 16).





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### **Rural Television Problems Discussed at Conference:**

(CONTINUED FROM PAGE 14)

100-sample size. He advised: Ask whether they saw the show and what they got out of it; find out what they liked and didn't like; don't ask them what kind of show they think you should put on - experience indicates this only leads to an answer in cliches bedecked with halos; do your own creative thinking; remember the program is your product.

### Analyzes Influence of Mass Media

Elihu Katz. sociologist at the University of Chicago, discussed how mass media influences the opinions and attitudes of audiences, how these audiences differ and methods in determining the effectiveness of mass media. Most such research, he said, is concerned with short-run campaigns to influence or change opinions. Katz said that research shows that most people change their minds because they talk to other people. Ideas in mass media, he said, flow from the media to opinion leaders who affect other people.

George A. Heinemann, program director at WNBO, Chicago, said it must be remembered that there are definite periods during the day when the audio portions of a program must be stressed - when the housewife must be called to the set and times when the visual message must be stronger.

### Farmers Like Urban Entertainment

Opinions differed on whether programs should be aimed directly at farmers or keyed to both farm and urban audiences. Most agreed that urban viewers must be made aware of farm problems. A sponsor, Maurice Johnson, vice-president of the Staley Milling Company of Kansas City, said his company has switched from farm show sponsorship to entertainment types of programming because farmers like the same type entertainment as urban viewers.

Farm television. Johnson said. has not been as good as farm radio. Thus the few farm shows good enough to sponsor didn't justify the extra expense of good commercials keved to them. Few stations, he said, can provide good locally done commercials. Staley uses canned commercials tied to their entertainment show. Johnson suggested a committee of industry members to study the problem of farm show presentations in cooperation with educational groups. Industry can help, he said, and can also help pay the bills.

# 

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of flaw detection in metals with Turco "Dy-Chek" Dye Penetrant is the subject of a new Training Movie in sound and color, filmed at Northrop Aircraft with Auricon 16mm Sound-On-Film Cameras.

The film shows how "Quality-Control" checks metal parts for the Northrop F-89 all-weather jet interceptor right on the production line, with Turco's "Dy Chek" inspection process!

Turco's new Training Movie on "Dy-Chek" Flaw-Inspection Process, is shown during filming at Northrop Aircraft, with Craig Curtis (at camera) and Lennie Blondheim, both of Cralen Enterprises, Inc., Hollywood, California.



This film is another example of how Training Movies and Industrial Motion Pictures can be produced with precision and fidelity using Auricon 16mm Sound Cameras. Professional Auricon Built-in Features, include Self-blimping Camera design, Synchronous Motor Drive, Auricon-Electromatic Take-up, etc. Many producers and cameramen have named Auricon..."the finest 16mm Sound Camera ever built!"















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be forwarded to VISTASCOPE.

Format 24x36mm), VISTASCOPE C-2 tens. Any 35mm camera using standard Kodachrome or similar film may be used provided lens

has a focal length of 65mm (2%") or more. Series VI adaptor ring necessary. (Rolleiflex may be used with Rolleicord adaptor). Increase in exposure of  $\mathbb{T}_2$  aperture is recommended.

IMPORTANT

35mm CINE - TAKING: VISTA-SCOPE C-2 tens. May be used with all lenses of  $40 \mathrm{mm} \ (1\frac{5}{8}'')$  to  $100 \mathrm{mm} \ (4'')$  that are  $43 \mathrm{mm}$  or less in diameter. Universal focus from 3' to infinity. Pictures compatible to Cinemascope. VISTASCOPE C-1.5 lens, same requirements and will render film compatible with RKO Superscope.

16mm CINE - TAKING: VISTA-SCOPE C-1.5 lens. Fits all standard lenses and telephoto lenses to 75mm (3"), utilizing standard series VI adaptor ring. With larger lenses step-down rings are available. Due to high light transmission quality of VISTASCOPE lenses, no change of aperture is required.

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SEMM SLIDES — PROJECTING: (Leica Format 24x36mm) VISTA-SCOPE C-2 lens. Fits all standard projectors with VUPA VISTASCOPE UNIVERSAL PROJECTOR (DAPTOR). Gives screen ratio of 3 to 1 (example: 5' high by 15' wide) — GREVIER THIN CINERAMA (2.85 to 1). Projection distance 11' to 40'.

\*\*:36 2 \*\* 63 | 11 | 14.01.\*

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### Time-Motion-Management Execs Meet on Nov. 9-10-11

• More than 2,000 production executives and methods engineers are expected to attend the 19th Annual Time and Motion Study and Management Clinic sponsored by the Industrial Management Society, scheduled for November 9-10-11, at the Hotel Sherman, Chicago.

Thirty authorities from management, labor and industry will discuss the latest development in the fields of time study, motion economy, job evaluation, production control, methods, plant layout, incentives and human relations. An industrial exhibit will be held featuring new products, processes and services applicable to the industrial engineering field.

Highlight of the event will be the Annual Methods Improvement Competition, with awards to companies and colleges for outstanding advances in industrial engineering techniques and applications.

### Fourth Advertising Essentials Show in New York, Nov. 14-16

• The fourth Advertising Essentials Show will be held in New York on November 14-15-16 at the Hotel Biltmore. It is designed to "offer the advertiser a concentrated exposure to the aids, materials, and services for advertising communication,"

According to Thomas B. Noble, director of the show, changing trends are expected to be noticeable in this year's event.

There has been a sharp drop in the use of 3-D materials for eyeglass viewing. Large color transparency enlargements of photographs have reached a platean, hindered by high original costs and the expense of maintaining shadow boxes.

There is also a noticeable eagerness by buyers to get durable construction and quality merchandise in their acquisitions, as against a period two years ago, when great emphasis was put on price.

#### Alcoa Film Explains Skyscraper Erection

• Aluminum on the Skyline, a new 28-minute color film, depicts the fabrication and erection of the company's headquarters in Pittsburgh, the aluminum Alcoa building.

The picture is available on free loan from the sponsor's film library. Write: Motion Picture Service, Aluminum Company of America, 818 Alcoa Building, Pittsburgh, Pa.

### U.S. Exports of 16mm & 35mm Rawstock Films Show Increase

Exports of 16mm and 35mm positive rawstock films showed the largest gains in a government report comparing the amounts of motion picture film and equipment shipped overseas in the first six months of 1954 and the first six months of 1955.

The substantial increases in exports of unexposed motion picture film (rawstock) were included in a compilation made from preliminary figures of the Bureau of the Census by the Motion Picture and Photographic Products Division of the Business and Defense Services Administration. United States Department of Commerce.

In the comparison between the January-June period of 1954 with the January-June period of 1955, the export of 16mm positive film (rawstock) increased from 36,047,413 linear feet, valued at \$308,047, to 51,515,905 linear feet, valued at \$456,383; the export of 16mm negative film (rawstock) increased from 33,256,769 linear feet, valued at \$972,830, to 44,171,409 linear feet, valued at \$1,213,294.

A decrease in the export of 16mm sound projectors was noted between the first half of 1954 and the first half of 1955. Export of 4.348 projectors, valued at \$1.418.939, was reported for the 1954 period as compared to an export of 3.847 projectors, valued at \$1.239,348, in the 1955 period.

Motion picture screens exported in the first half of 1955 were valued at \$532.673.

#### Philadelphia Producer Moves

Patterson Productions, Inc., producers of slidefilms, sales promotion and training materials, has moved to larger quarters at 2004 Market Street, Philadelphia. The company plans greater specialization in slidefilms, sales and dealer presentations and complete package sales campaigns.

### **ART by VIDEART**

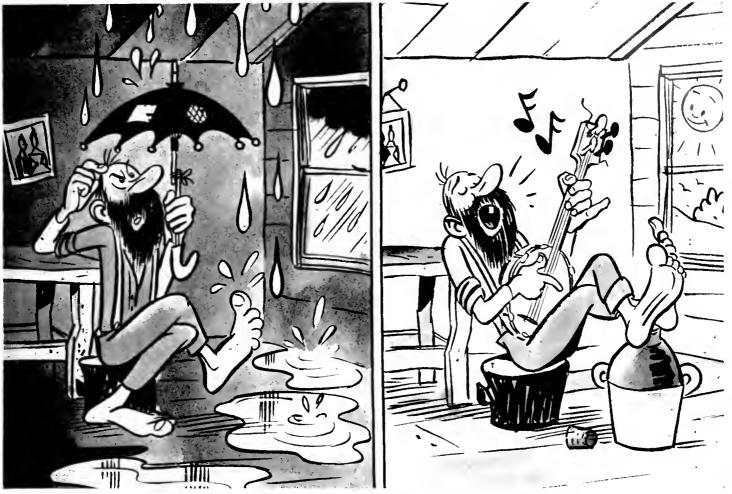
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Scene from a Tide Water Associated Oil Co. Training Film, Produced by Sound Masters

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. . . DON'T OVERLOOK THE POWER OF HUMOR It is a vehicle which, when properly used in a film, can win an audience, and condition it to a lasting acceptance of your entire story.

A laugh or two and a few smiles during a screening can do much to create a friendly climate for conviction that could not be accomplished as effectively in any other way.

But, like a seasoning ingredient, it must be used with great skill

and good judgment, and with careful consideration of the subject and the purpose of the film.

The effective use of humor in just the right amount and at just the right places is an art born of writing skill and experience.

In our preparation of scripts we give this important element the careful consideration it deserves, and we have a lot of good ideas.

WHETHER YOUR NEXT PRODUCTION IS TO BE A MOTION PICTURE, A SLIDE FILM. OR A TV SUBJECT, LET US DISCUSS ITS TREATMENT AND PRODUCTION WITH YOU.



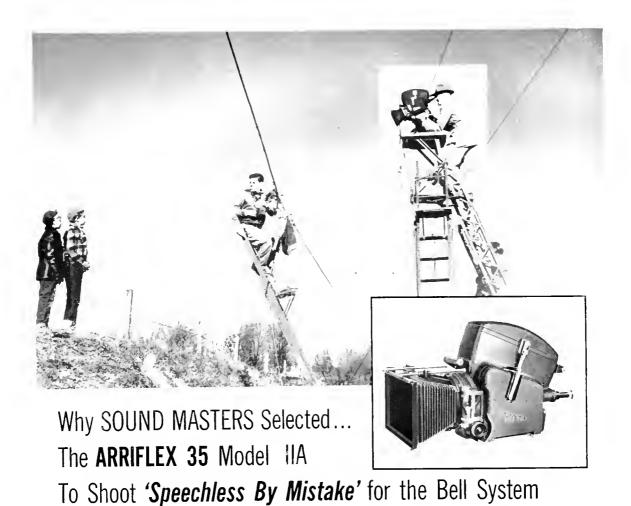
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MOTION PICTURES
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The Bell System wanted o color film that would help prevent accidental damage to buried and aerial telephone cables by dramatizing some of the common causes of such damage and their effect on vital communications. SOUND MASTERS of New York was selected to make the film.

The script colled for 'on location' filming — in fields, on highways, in ditches, on 'Main Street'. More than 95% of the film required live, lip-synchronized sound. A versatile, easily maneuverable camera was needed for this job.

SOUND MASTERS selected the Arriflex 35 Model IIA with Synchronous Motor and Sound-Proof Blimp — and filmed oll the sequences with this equipment within a period of five weeks. Speechless By Mistake has been completed and will soon be released by the local Bell Telephone Companies for public showings.

Says Mr. F. C. Wood, Jr. vice president in charge of production, "We acquired and used the Arriflex outfit

because it was the lightest, most compact equipment we could find. It would have been next to impossible to have done the job so quickly and easily with any other camero. The Blimp was perfect both indoors and out.

"Needless to say, we were pleased with the results, as was also the client. The pictures were rock steady and needle sharp — thanks to the new film gate and intermittent, and to those wonderful Schneider lenses. The whole film was a complete success.

"The most wonderful thing about the whole deal is that the price of the complete outfit was hardly more than what it would have cost us to rent other equipment."

And Mr. Wood's experience is, by no means, different or unique, for many other producers and cameramen have discovered the economy, the quality and the versatility of the Arriflex 35. No more easily manageable comera exists anywhere. Yet, it has every facility and convenience for truly first-rate filming.

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Precision Film Laboratories developed unique equipment to realize the fullest potentialities in 16mm, such as the optical track printer; timing, fades, dissolves, scene-to-scene color corrections, invisible splices without notching originals; direct electric printing and many others.

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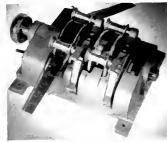
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### School Use of Audio-Visuals Doubled Between 1946-1954

★ The number of 16mm sound motion picture projectors in schools more than doubled between 1946 and 1954, according to a recent survey soon to be released by the Research Division of the National Education Association. The increase in projectors was a manifestation of the doubling of average audiovisual budgets in public schools during the past eight years.

Stide and slidefilm projectors nearly tripled in number, according to the report, and the number of films and slidefilms in use registered a rapid climb. The percentage of teachers using these tools doubled.

During the eight years surveyed, the median appropriation for audiovisual education jumped from 33 cents per pupil per year to 65 cents. The number of sound motion picture projectors rose from 1.0 to 2.4 per 1.000 pupils. Slide and slidefilm projectors multiplied from 1.3 per 1.000 pupils to 3.6. Use of instructional motion pictures went from 175 per 1.000 to 566 per 1.000. The number of slidefilms used per 10.000 sprang from 203 to 300.

In both primary and secondary schools, an increase in the frequency of film materials use was reported as was a decline in the number of admitted non-users. In elementary schools, the percentage of frequent users moved from 15% to 35%, In secondary schools, the percentage of frequent users changed from 25% to 40%.

More city-systems are employing audio-visual specialists but most of these do not function in a-v capacities full time. Lagging behind is the adaptation of classrooms to a-v method. One classroom in four was reported "well adapted" to audio-visual technique: 41% were declared poorly adapted; 34% completely unadapted.

### Producers View International Problems at Tangier Meeting

• Practical measures for the increased international exchange of films and film footage for television were discussed by film and television producers and distributors at a meeting in Tangier, September 19-30.

The meeting was sponsored by the United Nations Educational, Scientific and Cultural Organization and the International Zone of Tangier. Topics on the agenda included legal problems such as copyright and performer's rights, customs and official clearances, censorship, methods of distribution and exchange of information.

Other matters under discussion were the possibility of organizing regular international program exchanges, professional relationships among writers, performers, technicians and relations with international trade and professional associations.

Maurice Mitchell, president of Encyclopaedia Britannica Films, was one of the several American film executives who attended.

### Minnesota Conservationists Cite "Conserve Our Heritage"

• The Minnesota Conservation Federation recently presented a first annual business and industrial conservation award to the Minneapolis-Moline Company for the motion picture To Conserve Our Heritage.

Produced by Martin Bovey Films. Chelmsford. Mass., under the supervision of Bon D. Grussing, manager, and John Rusinko, assistant manager of the sponsor's advertising, sales promotion and public relations department, the film has won over a half dozen national awards.

To Conserve Our Heritage is a color documentary on the past waste of America's natural resources and present efforts to conserve forests, wild life, water and soil.

### General Petroleum Sponsors New Film

• A new 27-minute documentary color film of the Pacific Northwest, titled The Strongest Man II ho Ever Lived has just been completed for General Petroleum, Showings are limited to Oregon and Washington with prints available there from GP sales offices, John J. Hennessy supervised production by Cate & McClone, with C. A. Perryman as associate producer.



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### Americade: a Potential for Progress

National Association of Manufacturers' Traveling Exposition Visualizes Humon, Scientific Progress We Can Attain by 1975

WTHYT WILL THE U.S. be like in 1975? A new traveling exposition, the "Americade", has been unveiled by the National Association of Manufacturers as "a graphic projection of the United States in 1975." Three-day engagements will begin its nationwide tour by trailer truck, opening in Syracuse, NA, on October 14 and in Hartford, Conn. on October 18.

Through a series of spectacular animated exhibits and the employment of unique lighting and sound effects. "Americade" gives broad visual scope to predictions for significant progress in every facet of the American scene—spiritual, cultural and material. Here are some of its outstanding attractions:

#### THEME PYLON

• An atomic energy symbol, intertwined with a buman heart and formed in a large transparent disc atop a pylon sets the theme for Americade.

At DIO AND VISUAL: Vari-colored lights flash constantly through the elements of the symbol to the accompaniment of a sound recording of the heat of a human heart. Below the words "Our Future." in the pylon shaft, is a sculptured family group—near life size; on the base, in burnished gold leaf, the title, "Americade," At intervals, the heart heat fades slightly, and a voice says:

"Listen . . . that's the beat of the heart of a great nation ... America's heart! Strong and faithful and divinely blessed it has endured against all manner of adversity, never failing in its dedicated task of sending life-building blood flowing through our country's arteries . . ."

#### **GROWTH EXHIBIT**

 As a keystone of the Americade story, this exhibit depicts the spectacular rate at which the nation's population is increasing.

At DIO AND VISUAL: Through an automatic, authenticated counting device, geared to the Bureau of Census' progression scale, the visitor is able to see the national population total at the very moment he views the exhibit. A dial, attuned to the birth rate of a new baby every eight seconds, sets off a sound mechanism, at the exact intervals, that simulates the slap of a doctor's hand and the cry of a new-born child. Other dials tick off additional population factors.

### THE HOME EXHIBIT

♦ Expecting the greatest standard of living improvement to be in housing.

Americade's home display offers a look at and into the homes of the future.

Audio and Visual: "A family of 1975," life-sized, describe the wonders to come in homes and appurtenances by "speaking back" over the years to present-day viewers over telephone receivers. "Father" says, ". . . Through prefabrication, homes are completely erected in a day . . . with swimming pool, centrally controlled lighting and lock system. All interior walls are movable . . . telephone, radio. ty and hi-fi are piped through the house . . . we have a house-garageplayroom intercommunications system . . . our own heliport."

"Mother" tells of her automatic kitchen, dust-tight house . . . solar energy for heat, air-conditioning. "Daughter" enthuses about her phono-vision and color-luminous walls. "Son" is getting his first ride in a rocket ship next month, preparing for Interplanetary Flight School. A crystal ball in the exhibit's center shows a series of drawings of homes of the future.

### FOOD & CLOTHES EXHIBIT

 This exhibit shows how the variety and quality of these necessities will have attained new perfection by 1975.

VISUAL: A montage of babys' faces with signs (appearing through a plastic bib and tot's dress) proclaiming: "More than 10,000 new babies to clothe every day" and "More than 10,000 new babies to feed every day." In a left panel, descending from research symbols, a conveyor belt cascades three-dimensional packages of "foods-of-the-future" into a large shopping cart. In a right panel, the advent of new types of clothes and fabries is given similar treatment — packages of these products being transported to a home.

### **HEALTH EXHIBIT**

◆ Improved health standards and longevity prospects in 1975 are highlighted in this exhibit.

Visi AL: Left section of the display provides a montage of medical research and laboratory scenes upon which is flashed, at regular intervals, names of new medical aids that probably will have been eclipsed by greater discoveries by 1975.

On a center screen, color photos of elderly couples in recreational activities appear in rotation; at upper FONTINUED ON PAGE 281



### THIS DISCIPLINE IS PAINFUL

Do your supervisors enforce poinful discipline—or fair, understanding, and importial discipline?

Effective discipline is of vital importance to your business. It's the lubricant that will give you a smooth-running organization.

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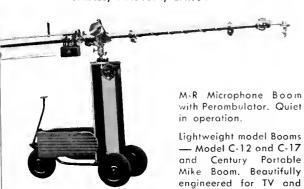


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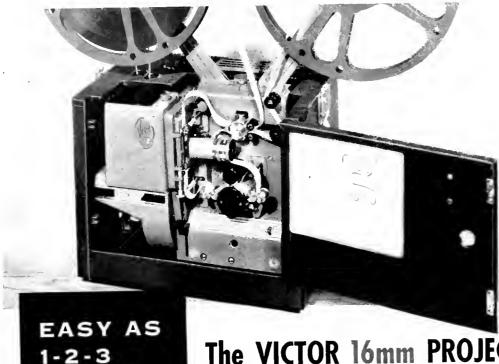
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VICTOR

Quality Motion Picture Equipment Since 1910

IN-PLANT

TRAINING

(CONTINUED FROM PAGE 26) right, another montage - faces of elderly people - and a chart stress the rising are of longevity.

#### RELIGION & EDUCATION

 How deeply the religious urge is imbedded in the minds of Americans is depicted by a three-dimensional throng entering a house of worship while a peal of organ music and a sound message cite the need for additions to our religious edifices.

At 1910: "The spiritual force, always dominant in the minds and hearts of most Americans, will keep pace with progress in other fields. By 1975, we will require 150,000 new houses of worship to accommodate the additional millions of American church-goers.

The religious display reverses and the exhibit displays groups of students in three school ages.

Audio: After a few bars of student song, a voice says: ". . . At least two million new classrooms must be built and a minimum of 200,000 teachers will have to be added to school staffs.

### TRANSPORTATION EXHIBIT

• Here, the viewer is taken on a "ride" into space to learn transport improvements of the future. The major portion of the unit is a simulated space-ship cock-pit. A flight selector provides a choice of destinations, both astral and earthbound.

Audio and Visual: When the viewer presses the selector button, the time required for the chosen flight is flashed on a screen. When he starts the ship, a whole series of animations and lighting effects create the illusion of a jet take-off, flight sounds, planets sweeping by. The craft lands and on a bottom panel, the viewer sees models of anticipated developments in more conventional forms of transportation.

### COMMUNICATIONS EXHIBIT

◆ Highlighting communications advances, this exhibit features closedcircuit television and "phone-(Continued on Page 78) vision.



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### Audio and Visual Media to Be Used at 90 Sessions of the National Safety Congress and Exposition

UDIO-VISUAL media will function A in about 90 of some 200 sessions at the 43rd National Safety Congress and Exposition, conducted by the National Safety Council in Chicago, October 17-21, at the Conrad Hilton, Blackstone, Congress, La Salle and Morrison hotels.

As governmental, institutional and business representatives from all over the nation convene to discuss the current status of community and industrial safety, their meetings will make use of motion pictures, slidefilms, slides, charts, graphs and similar materials.

Use of audio-visual aids in National Safety Congress programs has been on the increase for the past six years, according to William Englander, director of the Council's Film and Poster Division. who estimates from preliminary program information that the 1955 assembly will feature the strongest a-v support to date.

A highlight of the Congress will be a full evening of safety film showings—winners of the 1955 awards of the National Committee on Films for Safety. The Committee's chairman. John B. McCullough, director of technical services.

Motion Picture Association of America, will preside at a formal presentation of the awards to sponsors in the Grand Ballroom of the Conrad Hilton Hotel, October 18 (7:30 p.m.)

Appearing on this program will

Face to Face, a sound slidefilm sponsored by Zurich-American Insurance Cos. depicting factors involved in a traffic accident.

And eight sponsored motion pic-

Breathe and Live. United States Navy, demonstrating precautions taken when working around poisonous substances;

It's in the Cards, Abitibi Power & Paper Co., emphasizing the need for tagging switches in machine

One Little Indian, National Film Board of Canada, in which puppets teach traffic safety to young child-

One Way Left, American Assn. of Motor Vehicle Administrators, stressing the importance of state vehicle inspection:

The Perfect Crime, Caterpillar Tractor Co., calling attention to (CONTINUED ON PAGE 80)

# Selling is Mental ORDER NOW! 1. Power of Mental Attitude in Selling

KLING'S NEW

SALES TRAINING

SERIES IN COLOR

Tie a string around your finger! Remember to order Kling's SELLING IS MENTAL series today!

Different, dynamic, timely! That's SELLING IS MENTAL, Kling's 21-week sales training program on the HOWS of selling. It consists of seven sound slidefilms in rich calor photography, PLUS written material to aid the sales executive in meetings. SELLING IS MENTAL guarantees to take a salesman beyond his present point of effectiveness. Remember . . . results are immediate, tangible and profitable with Kling's SELLING IS MENTAL sales training program.

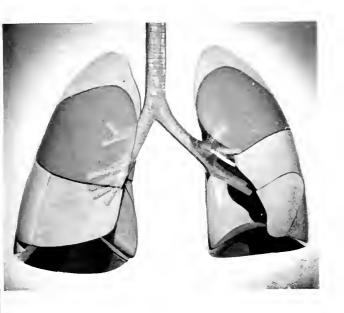
THESE ARE THE 7 FILMS LEADING TO SUCCESSFUL SELLING

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Write, wire or phone for a private preview in your affice, without obligation of course.



The

### Bronchopulmonary

Segments

### Complicated? Difficult to Visualize?

Simplifying the intricate has long been a specialty of Campus Film Productions, Inc.

Take the human lung, for example.

Recently, the lung was discovered to be composed of 18 distinct anatomical entities—the bronchopulmonary segments.

Diagramming these segments is relatively simple, but diagrams alone are not sufficient for truly effective teaching purposes. The lung specialist needs orientation—must be able to visualize all 18 segments not only in shape, size, and relative position, but also relate them to the tiny views he obtains through his bronchoscope.

The Medical Film Department of Pfizer Laboratories (Division, Chas. Pfizer & Co., Inc.) planned a teaching film on the subject—"The Bronchopulmonary Segments." We "simplified the intricate" and the film achieved its difficult assignment in orientation—with these gratifying results.

A Campus produced film always passes the test of complete rapport with its audience—understandable, believable, technically perfect.

If your next project seems complicated—difficult to visualize—we are ready to help you at any time.

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Medical and Nursing Category 1955 Annual CLEVELAND FILM FESTIVAL



Diploma of Recognition 16th International Exhibition of Cinematographic Art VENICE, ITALY



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Association of

American Medical

Colleges

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<sup>\*</sup>As reviewed in Journal of Medical Education, June, 1955:

<sup>&</sup>quot;This film leaves nothing to be desired ... a print should be owned for use in every medical school in the world."

### SINGLENESS OF PURPOSE

MODERN has devoted its entire effort to the effective distribution of the sponsored film. We think this has helped raise us to the position of leadership in this activity.

↑ In 10 years the volume of bookings arranged and completed for the sponsors of the films we distribute has increased ten fold.

During the current year, we will reach a new high volume. Modern's business is service — to the sponsor and to the film using audience. Our record of achievement has been possible only because we have served well.

We are specialists in the distribution of the sponsored film through four channels of circulation—television, motion picture theatres, rural roadshow, and general 16mm audiences.

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### A Look Into America's Future

The United States Chamber of Commerce Films Story of "People, Products and Progress: 1975"

HOLLAWOOD PRODUCERS—in the halcyon days before television—were prone to re-release motion pictures at the drop of the phrase "by popular demand." This is the story of a motion picture that was produced by popular—and quite vocal—demand.

At the 43rd Annual Meeting of the Chamber of Commerce of the United States—held in Washington in May of this year—some 3,500 delegates were treated to a "glimpse of the future" in a slide presentation at Constitution Hall. Based on predictions by the nation's leading trade associations and business firms, the slides illustrated the scientific and technical advances America can make in the next twenty years.

#### Predictions Based on Fact

The most thrilling aspect of the presentation was the fact that the predictions weren't in the fiction category; they were based on today's knowledge—and on plans already in the blueprint or pilot production stages. And even in this age of the atom and the jet engine, they are fabulous enough to make tomorrow's America seem like a giant surprise package, full of good things for everyone.

It was the vociferous enthusiasm with which the audience greeted the presentation—the following flood of letters they wrote, asking that it be presented in their communities—that formed a literal mandate to make a film, to give that "glimpse of the future" to people all over America.

### A 28-Minute Color Picture

The result is *People*. Products and Progress: 1975, just released by the National Chamber, Narrated by

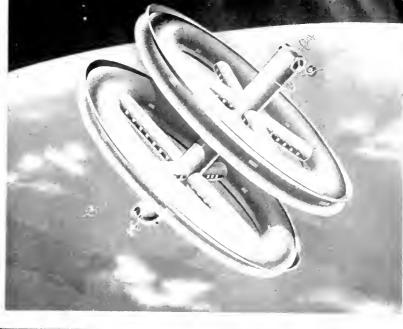


America's lumber industry, looking forward 20 years, predicts lumber company foresters will inject hormones and radioactive materials into growing trees—creating fire resistance and staining to desired colors.

Arch N. Booth, Executive Vice President of the Chamber, the 16mm film is in color and runs 28 minutes.

It's one thing to plan a motion picture right from "scratch." It's quite another thing to transform a series of  $3^4$ ,"  $\chi$  4" lantern slides into a film, particularly when a mountain of urgent correspondence dictates that it be accomplished in the shortest possible time.

With the original art work developed by the participating





Above: development of new steels oble to withstand temperatures and corrosive conditions never before experienced will enoble huge, moncorrying rockets to knife through the earth's otmosphere into outer space.

Left: atomic power plants of the future, mode possible through special steels, will bring power and progress into previously under-developed areas, opening new frontiers for modern day pioneers.

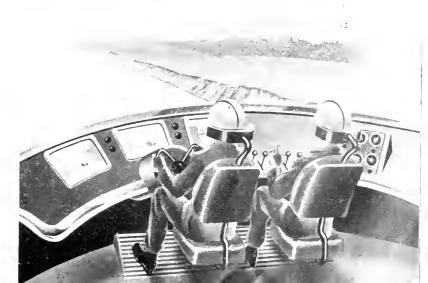
trade associations and business firms—already in hand, potential expense and time could be saved. But that meant conceiving a format for the film which would allow use of the original art and, at the same time, "liven up" the static drawings through the use of limited animation and camera movement techniques. The production was by Creative Arts Studio, of Washington, and the result is a good example of fast schedule movie production.

#### Your Home of Tomorrow

People. Products and Progress: 1975 has something for everyone even if that "something" will be a few years in the coming. As the film unfolds, millions of Americans will learn with amazement of the wonders they can expect to find within and without their 1975 homes. "Stay-at-homes," particularly, will find a wealth of items adding pleasure to their leisure and recreation time in the next two decades. If

the scenes depicting the supermarkets and kitchens of tomorrow, for example, are any indicator, the future housewives of America will live in a land of plenty—plenty of foods to choose from, and plenty +CONTINTED—ON PAGE 71

Below: inside the cab of the truck and trailer of 1975, the driver and his relief man will have every possible safety device, including the TV screens which reveal scenes at sides and rear of the vehicle.





research discussed and visualized key problems focing the food industry at the National Food Conference which opened Swift's Centennial Year lost March.

Hosts at the National Food Conference were John Holmes, Chairman of the Boord (left) and Porter M. Jarvis, President of Swift & Co. (right) shown with General Charles E. Bolte, U. S. Army.



noted analyst, discussed "Eating Habits of the American People," Marion Harper, Ir., President of McCann-Erickson, Inc., spoke on "The Era of Reason" and A. C. Nielson, Jr., marketing expert, diagnosed "Buying Habits."

Following the vibrant, useful patterns set by those who contributed to the success of the National Food Conference, the Swift Centennial program avoided the usual Centennial observance tradition of "living

marketing, led by Harold E. Wil-

son, Vice-President of Swift, Speak-

General Charles E. Bolte, Vice Chief of Staff, U. S. Army, Elmo Roper,

ing on "Food and the Military"

concerned with the present and future.

Film a Tribute to Retailers

with its past" and instead is actively

Its primary concern and, coincidentally, the title of its latest motion picture is "The Miracle of Feeding America." Paying tribute to the retailers whom the company serves, The Miracle points out that "progress in the food industry, wonderful as it is, doesn't mean a thing until the food gets into the consumer's shopping basket."

Distribution and retail merchandising are prime movers in this Centennial year for Swift. All across the country, in key cities from coast to coast, the Centennial program has moved thinking toward the job heing done in getting better food to the consumers, more efficient marketing and promotional efforts, and consumer recognition of what is being done by the food industry to make food more plentiful and less costly.

Caravan Tours the Nation

Bringing the retailer the story of his role in *The Miracle of Feeding America* was the mission of Swift's mobile Merchandising Caravan. The Caravan, a dual trailer-truck "meeting hall on wheels." will have visited over 100 major cities this year.

Within its comfortable, though concentrated area, dealers meet with a Swift merchandising team, view wide-screen visualizations on new products and better retail selling techniques. Utilizing such additional tools as magnetic boards, illustrated

A 100th Birthday Observance That Looks Ahead As

### Swift Dedicates Centennial to Service

High-Level National Food Conference Reviews Nation's Nutritional Needs to Initiate Eventful Yeor Devoted to Better Consumer Service and Sales

THIS IS the Centennial Year of Swift & Company, 100 years after Gustavus Franklin Swift, as a lad of 16, dressed his first heifer back on Cape Cod, the little red wagon from which he peddled the fresh meat to his neighbors has grown into a fleet of 15,000 cars, trucks and refrigerator cars serving the nation.

Today, the operations of Swift & Company cover all 18 states, its 545 plants and sales units from coast to coast employ 78,000 persons and its sales for the past four years have exceeded \$2.5 billion annually. "Stave" Swift's celebrated heifer deal was not only the beginning of a career . . . it launched a business which is really many businesses supplying not only a wide variety of meat products for the American table, but dairy foods, poultry, fats and oils.

#### Active Interest in Nutrition

The dominant theme throughout the recent years of Swift's growth has been the company's traditional interest in the science of nutrition. No industry has contributed more to the scientific knowledge and understanding of food and its values than the meat industry. And, in keeping with its tradition, Swift & Company has been in the forefront of this activity. From that guiding interest and inspiration comes the theme of the Swift Centennial, "To Serve Your Family Better."

#### Food Conference Opens Program

Chronologically, this Centennial year program began with one of its most important events, the National Food Conference, sponsored by Swift and held in Hollywood. Florida on March 3, 4 and 5, The Conference brought together leaders in food production, processing, distribution and nutrition. In the words of John Holmes, Chairman of the Board of Swift, its purpose was to "bring together top leaders in the food field for discussion of problems confronting the industry."

"Today, the discoveries of science extend into every field of endeavor." Mr. Holmes said in his keynote address. "The patterns of marketing are constantly shifting and expanding in line with the remarkable growth in population, production and national income."

The lead-off program of the Conference, on the theme "Nutrition Is Our Business," brought together such leaders as Dr. W. H. Sebrell, Jr., director of the National Institutes of Public Health; Dr. Frederick J. Stare, head of the Department of Nutrition, School of Public Health, Harvard University; Dr. T. D. Spies, director of the Institute of Human Nutrition, Northwestern University; and Dr. L. A. Maynard, Chairman of the Food and Nutrition Board, National Research Council.

### Discuss Problems of Production

A program on food production and processing, with Porter M. Jarvis, President of Swift as Chairman, brought together such people as G. Norman Winder, Chairman of the National Livestock & Meat Board: Dr. Don Paarlberg, assistant to the U.S. Secretary of Agriculture and Charles Vantress, Vice-President of the National Broiler Council.

Another segment of this Conference took up the subject of better

The primitive grocery store of a century ago is pictured in "The Mirocle of Feeding America."



Steve Adams (Robert Hutton) tells Papa Gordon (Emery Parnell) facts about nutrition research.



Other feotured players in "The Miracle" are Lyle Talbot and Carla Belinda (right) as Janie Adoms.



panels and short dramatic skits, the Caravan gets down to practical cashregister economics in presenting ideas and information for retailers.

Each Caravan unit is a self-contained, highly mobile group of vehicles, consisting of two huge trucks and a station wagon. Air-conditioned and equipped with their own light plants, the trucks are literally carrying the Centennial story to every corner of the nation.

#### Mortho Logan Coaking Schools

While the Merchandising Caravan is helping the retailers. Swift-conducted Cooking Schools are visiting 114 cities from coast to coast, bringing housewives the recipes for a host of dishes and ways of preparing meats both tastefully and economically.

Here, again, the retailer is an in-

cities during 39 weeks of the year.

The Heidt show reached a very large audience via the living room screens, but a very important function was also achieved in the days between the television shows when the "Show Wagon" held 132 performances in other towns and cities. Talent auditions for the regular telecasts were promoted through food dealer store promotions: Heidt crews went into these 132 locations six weeks in advance to help arrange for special merchandising tie-ins.

Heidt's arrival in these towns almost always was the occasion for a colorful parade. Following the open convertibles carrying the maestro and his cast was a replica of the original Swift "Red Wagon" and a line of Swift salesmen's red coupes, many of them carrying large mockups of familiar food items.



Good merchandising tie-ins and colorful local parades marked the 132 performances of the Haroce Heidt "Shaw Wagon" troupe, spansared by Swift & Company on television far 39 weeks this year.

tegral part of the Centennial program for tickets to the well-attended Schools are distributed through food stores in these cities. There are actually three Cooking School units in the field, serving Eastern, Midwestern and Western areas and the well-known Swift home economist "Martha Logan" is mistress of ceremonies at each of them. A tie-in with General Electric appliances broadened the scope and interest of the Schools which are generally held in the largest auditoriums available in each of the cities visited.

Through the use of the Vu-Graph overhead projector, food dishes are visualized concurrently with the preparation on the stage so that they are clearly seen from the most remote corners of the hall.

### Heidt Merchandising Tie-Ins

Another interesting facet of Swift's promotional campaign was the Horace Heidt "Show Wagon" program, telecast from 28 major The Saturday night telecasts (via NBC) were a weekly climax to a hard-working and most successful merchandising campaign through each of the preceding weekdays.

The Miracle of Feeding America film helped to knit together the whole theme of the Centennial year. Premiered on May 2 before a huge audience of delegates to the annual Super Market Institute convention, held in Cleveland, The Miracle re-



Well-filled oudiences of hausewives ore ottending the Swift-spansared "Martha Lagan Caaking Schools" held fram coost-to-coast during this Centennial Year.

membered the men who have invested a lifetime of experience in the job of feeding America.

Filmed in Eastman Color by Wilding Picture Productions, Inc., it was projected in wide-screen for the premiere. Four Hollywood professionals. Robert Hutton, Lyle Talliot, Emery Parnell and Carla Belinda, play the leading parts, Much of the action takes place in a food store.

Steve, played by Robert Hutton, is a young professor of nutrition who must convince his hard-headed, practical father-in-law that research and education are just as important

to human progress as the older man's manufacturing business.

To help prove his argument, Steve (via adroit flashback scenes) takes the viewer on a tour of the past century, from a sandy Cape Cod road in 1855 to the well-stocked shelves of a 1955 model food store.

It takes a lot of doing, but Steve finally makes his wife's father see that there is more to the food business than appears on the surface... that the future welfare of our nation depends on how well we are able to feed Americans in the years to come.

Retail solesmen get the benefits of madern merchondising techniques as shawn via Swift's mobile Merchandising Caravan naw tauring more thon 100 cities fram Maine ta Colifornia...





Steve proves that feeding America is a modern "miracle."

The film is being given the widest possible distribution through Ideal Pictures Corporation and through the encouragement and cooperation of local Swift employees who may book club, lodge and community showings.

A 27-minute version of an historic Swift film. The Red Wagon was also especially prepared for consumer showings during the Centennial. (4)

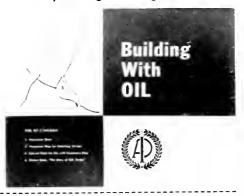




The oil industry's latest PR film was promoted via this useful two-fold envelope enclosure which listed sources of this and other films.

### Printed PR Tools from American Petroleum Institute Helped Promote Industry During Oil Progress Week

A cutout kit was designed especially for distribution as a souvenir of 1955 Oil Progress Week. Kit enables youngsters to build an exhibit of modern oil industry installations. Supplied for distribution of open-house programs, community meetings, schools.





Window posters, pump island bonners ond bumper strips carrying the slogan "Oil Serves You" were ovoilable for componies, stations, to use this fall.

### Booklets Like These Helped to Set Up Local Programs

(Right) This 6-page dealer promotion folder gove o check-list of what the service station dealer could do to participate in Oil Progress Week in his interest.





(Left) The complete program of Oil Progress Week, with an inventory of all moterials avoilable plus a handy order form supplied a moster guide for all petroleum companies.

### Oil Industry Reports on Progress

Eighth Annual Observance of Oil Progress Week Steps Up Film Shawings; Premiere "Barrel No. 1"

T III. SHAPE, of the future, which has intrigued the National Association of Manufacturers (see page 26) and the U.S. Chamber of Commerce (on page 33) also in augurated this year's observance of Oil Progress Week on October 9 when a special one-hour live program entitled 1976 provided nationwide television viewers with a look at life in the U.S. 21 years hence.

The main course of Oil Progress-Week will be served by a new motion picture Barrel Number One and by a number of other public relations tools approved by the OIIC.

The petroleum industry now has a growing library of films, including such titles as *The Story of Colonel Druke, American Frontier, 24 Hours of Progress, Man on the Land, and Crossroads, U.S. 4.* 

"Borrel Number One" Previewed

**Sponsor:** American Petroleum Institute.

Title: Barrel Number One. 29 min. b.w. produced by Apex Film Corp., planned and supervised by Film Counselors, Inc.

★ In the lingo of modern high fidelity recording technique there is a word—"presence"—which means the art of recording sound so the listener feels he is actually there. Whereas a few years ago recording was largely done in aconstically dead rooms, with no echo and with many microphones to insure exact "pure" tones from each instrument, most modern recordings are made to achieve "presence," using a single mike and striving for as authentic a "concert hall echo" as possible. It may not be "perfect"



Drillers begin "making the hole." The drill may prowl thousands of feet into the earth before ail is found. (A scene from "Borrel Number One")

sound, but it is truer to most listeners' ears.

This viewer thought of "presence" in seeing the new API film, Barrel Vumber One. The one notable thing the picture lacked was presence. Although made "like" a documentary, the feeling of being there when things took place was absent. Scenes were too purely lit, the actors too well made up-Westmore rather than real oil and mud. Compared to API's exciting film on the Williston Basin of two years ago, which rang true in every respect. Barrel Number One seemed to be made with the exact same technique and feeling that goes into the Ann Sothern television show- skilled, slick and too obvious make-believe.

### Reaction to Familiar Types?

A film of this type misses the mark when every oil worker looks like someone you've seen on television the night before. The viewer keeps looking for players like Tully Marshall and Jason Robards to show and complete the sense of unreality.

Despite these reservations, Barrel Number One is a straightforward story picturing the hazards of searching for oil and bringing it into production. Step by step, the picture shows how "Barrel Number One" is found, and then follows that barrel through pipe lines and tankers to refineries and finally through market places to the consumer.

The story is narrated by the various people who work in oil—the geologists and explorers, the drillers and producers, transporters, marketers and researchers. Emphasis is placed on the many talents, trades, and types of people needed to keep this nation abundantly supplied with petroleum products.

#### Good Sequences on Operations

Barrel Number One was filmed on location in various sections of the country. Smoothly executed, it contains many fine pictorial scenes of oil installations and developments.

Like other API motion pictures. Barrel Number One has been designed for industrial and public use. It is suitable for general audiences of all age groups, and is expected to be useful for schools, and for oil companies in their training programs.

### Motion Picture Exhibition Techniques at Disney's TOMORROWLAN

- \* American Motors presents CIRCARAMA -Colorful Travel Adventure "In the Round"
- **★The Richfield Oil Corporation Shows** You the Story of "The World Beneath Us"
- \*Trans World Airlines Previews Lunar Space Travel With "A Trip to the Moon"

OMORROWLAND — a section of the fabled Disneyland — is attracting thousands of people daily for a preview of what our world will be like in 1986. Helping these visitors meet their Tomorrowland futures more than half way are some of the most unique motion picture exhibition techniques developed in recent years.

At three of Tomorrowland's key exhibits, visitors will be surrounded by motion pictures, projected into space with their help and taken thousands of feet below the surface of the earth.

Each a major technical achievement in its own right, these show-stopping exhibits are:

Circarama, developed for and sponsored by American Motors. Using II projectors, this exhibition completely fills a mammoth circular screen with motion pictures which show simultaneously where you are, where you are going and where you have been.

The Trip to the Moon, conducted by Trans World Airlines. Seated in a theater built to represent a passenger rocket 30 years from now. visitors will preview lunar travel with the aid of movies projected into the rocket's "scanners."

development and then takes viewers beneath the earth for a peak at how oil is produced. The subterranean sequences are projected on a fiberglass doine movie screen shaped roughly like a quarter of a watermelon to give the effect of the massiveness and distances involved in the project. These activities have been carefully halanced to contribute to the experience of visiting the world's most fabulous playground -Disneyland,

Tomorrowland is one of five major Disneyland sections. It lies just to the east of the Plaza, central point in the 160 acre. Anaheim. Calif.. park. Other sections are:

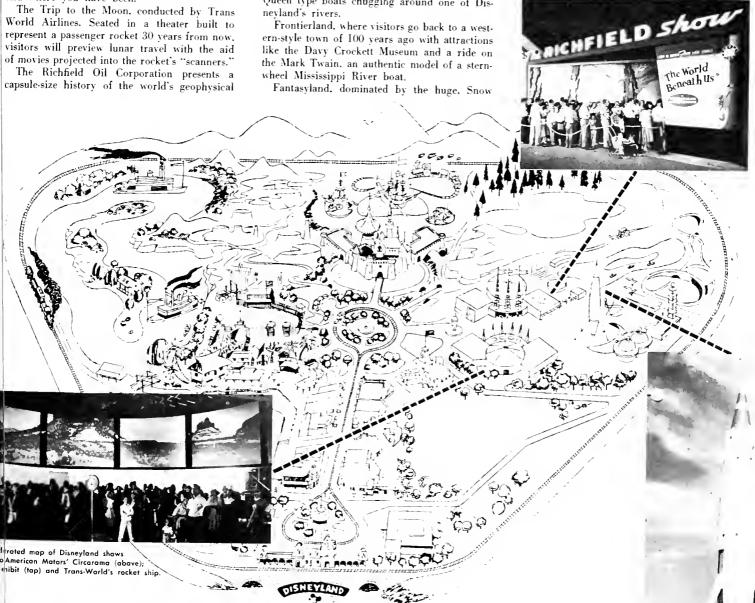
Main Street, U.S.A., an authentic re-creation of a small town center of about 1900.

Adventureland, made up to look like a tropical African bazaar, complete with a ride on African Queen type boats chugging around one of Disneyland's rivers.

Frontierland, where visitors go back to a western-style town of 100 years ago with attractions like the Davy Crockett Museum and a ride on the Mark Twain, an authentic model of a stern-

White Castle and residing place for characters from Peter Pan, for Flying Elephants, Mr. Toad and Snow White and the Seven Dwarfs.

Through the whole operation is a careful balance between physical and intellectual experience - of doing things and of learning things. Tomorrowland illustrates this pattern well. In addition to its theater presentation, for example, Richfield Oil runs one of the most popular rides on the grounds - the Autopia. Laid out on the pattern of a futuristic superhighway, this ride gives kids and their dads a chance to wheel gasoline operated model sports cars under realistic conditions, but at top speeds of 11 mph. Also close by is a speed boat ride, run on a specially created river with boats adapted from proven ultra-modern racing hulls.



### GIRGARAMA

### American Motors' Circular Screen Presents "A Tour of the West"

THE BALANCE of physical and intellectual entertainment in Tomorrowland is so delicate that at times they seem to overlap. This feeling was pointed out in a New York Times review of Circarama two weeks before Disneyland opened. Written by Times Hollywood correspondent Thomas M. Pryor, this article said in part:

"For the most startling innovation in movie presentation, one will have to visit Disneyland . . . Walt Disney and the Eastman Kodak Company have hit upon the ultimate in audience participation or envelopment, via a 360-degree screen . . . The effect of viewing a motion picture that is going on all around you is fantastic. Particularly overpowering is the sense of motion, or moving with the picture."

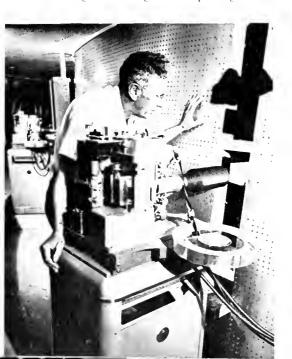
A more thorough description of Circarama will serve as the best starting point in a description of the basic ideas and accomplishments of the three Tomorrowland shows. This is largely because Circarama called for technical research on synchronization which has been applied in all three exhibitions.

The original idea behind Circarama is fairly obvious. Bigger and wider screens are the unmistakable trend of movie presentation. The best way to predict the future of movie presentation then, was to go to the end of the line — the widest possible screen is a complete circle.

The idea was thought out far enough to establish its feasibility and turned over to a Disney development crew. Heading production of Circarama for Walt Disney Productions was William H. Anderson. Direction was under Peter Ellenshaw, with Roger Broggie acting as technical adviser and Russ Haverick as unit manager.

With so many creative engineering and technical problems to overcome, shooting the film was actually one of the easier parts of Circarama.

Typical of how the medium was evolved is the decision to use 11 cameras and projectors. The original thinking and blueprinting for the





camera rig was in terms of 12 cameras, which would have been a nice, even division of the circular view. But, before going ahead with the shooting, the Disney crew felt it had better account for how Circarama would be projected.

The initial plan on the projection technique was for a central gondola housing all 12 projectors. But, when it came to putting it down on paper, it became apparent that the thing wouldn't work. Building specifications were already drawn for a screen 40 feet in diameter. Projection the center of this circle would require lenses of such wide angle that the picture would be distorted.

In mulling the thing over, someone came up with the suggestion for a "donut" arrangement, with a circular projection booth behind the screens and with the projection coming from between the screens.

It had already been decided at this early stage to sidestep the problem of trying to dovetail the edges of projected images —a task which has cut seriously into the effectiveness of other multi-projector exhibitions. The Disney plan was — and has remained — to set up six-inch strips between screens. The belief here is that there is so much to see that the strips will not prove distracting. The plan works out perfectly on action sequences. Even when the cameras are stationary, the strips are noticed only slightly.

The idea of criss-crossing, between the screens projection, however, called for an odd number

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Left: Circarama's projection booth is behind the show's circular screen. Right: Circarama's electronic nerve center. The control panel at left signals automatically when film breaks or bulb burns out on any of the projectors. Unit at right is the Kinevox magnetic sound reproducer.

of screens. When a series of quick calculations established that 15mm lenses on 11–16 mm cameras would cover 360 degrees of vision perfectly. Circarama was ready to move from the drawing board to the machine shop.

The next decision, on which camera to use, was fairly easy. One standard unit fit the specifications of the job — the Eastman Cine-Kodak Special, a 16mm camera with a 200-foot pre-threaded magazine that facilitated quick reloading in the field.

#### Setting Up the Circarama "Shooting Rig"

The shooting rig itself was set up along these lines:

Each camera is held in place on the circular platform by a special steel easting. The casting fits tightly around the base of the camera and





is secured to it by a bolt which fits the tripod receptacle. Three bolts machined into the casting fasten it to the platform at the rear of the camera and into the front face of the platform.

Activation of the cameras is through a fitting onto each unit's power takeoff crank and through a right angle gear box into the inside of the circular platform, which stands about a foot high. Beneath the right angle gear box is a shaft which drops down to an 13 volt DC motor. Fastened solidly to this shaft is a sprocket wheel.

The sprocket wheels on all 11 drive shafts are linked by a single sprocket chain. Thus, regardless of the action of any individual motors, the speed of all 11 units is linked in perfect, frame-for-frame coordination. In actual operation, it was found three of the 18 volt motors would turn the whole business. But this could not be determined at the time the rig was assembled, so the 11 motors were a safety factor.

Master speed control for all cameras is through a tachometer which is also linked into the sprocket chain. This instrument allows for a full range of speed adjustments. Most Circarama sequences were shot at 24 frames per second, with one special scene done at eight frames per second to give the illusion of travelling down Wilshire Boulevard in Los Angeles at 90 mph.

The final positioning of the cameras on the rig followed the same principle as cutting up a pie into equal slices. In this case, however, Circarama had to go out into an open field and perform exact positioning with the aid of a surveyor's transit.

Most of the actual Circarama shooting was done with the rig fastened rigidly to the top of a Nash Rambler station wagon. Power was taken from batteries and activation of the cameras was from a push button control inside the car. One sequence was shot from a motor launch in

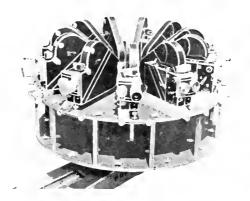
Balhoa Harbor with the camera on the roof and controls inside the cabin.

All shooting for Circarama was on Commercial Kodachrome, selected for the quality of its full-color contact prints.

#### Exhibit Installation Was the Next Problem

About the same time as the first Circarama film was being shot. Disney Productions were moving to delegate the headaches of setting up 11 projectors and a separate sound system to operate in exact synchronization. With the opening date for Disneyland only a few months away at this point, the engineering facilities at the Disney Studios were far too overloaded to take on this phase of the work. The plan, therefore, was to line up an outside contractor who would undertake responsibility for engineering, installation.

Belaw: the Circaroma shooting rig in stripped down form during positioning of cameras on the mount. Right: Disney artist Peter Ellenshaw (kneeling) and Jack Whitman, cameraman, set up the Circarama camera battery on top of photo car.



#### AS THE AUDIENCE VIEWS "CIRCARAMA"

From their central vantage point, Circarama audiences see colorful travel films projected on eleven screens around entire circumference of the theater.

operation and maintenance of the projection equipment for all three shows on a long range basis.

This contract went to the Ralke Company of Los Angeles, audio-visual and photo dealers who have specialized in movie equipment since 1925. This appointment tied in well because Ralke is an Eastman Audio-Visual dealer and could supply the Eastman 16mm Model 25 Projectors which had been specified for these exhibits. William C. Ralke, head of the dealership, has personally supervised the work on the Disneyland installations.

### Synchronization an Engineering Feat

Circarama's projection synchronization was the most difficult single engineering job of the entire project. To handle this work, Ralke set up a subcontract with the Urban Engineering Company of Hollywood. The audio portion of this job was done by Kinevox, Inc., of Burbank. Calif. Kinevox also built the projection control panels for Circarama and the Trip to the Moon.

The reasons behind the selection of the Eastman Model 25 projectors for the Tomorrowland shows also serve to illustrate the engineering job involved in their adaptation.

The Model 25 was picked because:

1) It is durable and precisely built, capable of standing up under the 12-hour-a-day, sevenday-a-week schedule on which Disneyland will run through the summers. Its use in television stations — where many machines have exceeded 5,000 hours of trouble-free service, with some exceeding 10,000 hours — was proof of this.

2+ The Model 25 is equipped with special high efficiency 1.000 watt lamps and an optical system of exceptionally large (f/1.5) aperture. Maximum light output was necessary to bring the 16mm image up to the 8 by 11 foot size of the Circarama screens.

3) The Model 25 is easy on film. This was important because of their 12-hour-per-day use.

The job, then, was to build a control system which would tie the projectors and sound console



### GIRGARAMA

(CONTINUED FROM THE PRECEDING PAGE) together in split-second, frame-for-frame sync.

As the basis for coordinated operation, the Tomorrowland Model 25's, as factory furnished, are driven by synchronous motors, which once they are started will remain in exact frame to frame phase under the precise control of the 60 cycle frequency of the power system.

Synchronous drive motors alone, however, are not enough to accomplish perfect linkage. Left on their own, they would not necessarily start or stop in precisely timed relation, one to another.

The standard synchronous device for multi-unit operations in the movie industry is the Selsyn motor. This is a slave motor activated by a master unit. Movie studios use them commonly for jobs like synchronizing cameras with recording equipment.

### Selsyn Controls Worked Out by Experts

The specific job of making the Selsyns control 11 projectors and a sound reproducer fell squarely on J. C. Urban, head of Urban Engineering, who worked in consultation with Dr. Edwin C. Fritts, a Kodak staff physicist. Dr. Fritts headed the design and development of the Model 25 in the Kodak laboratories. The first working prototype of the Circarama projectors was developed during a preliminary consultation for which Dr. Fritts flew to Los Angeles. At the close of this meeting, Ralke ordered delivery of the projectors and Urban and his staff proceeded to modify them.

The biggest single problem in rigging the Selsyn system to the projectors arose from the unique structure of the Model 25. The mechanism is divided into two elements — the intermittent with its own synchronous motor, and the sprocket-shutter system which runs uniformly, driven by a second synchronous motor. The Selsyn system is a product of General Electric.

The problem was to assure that the Selsyn system will dominate the synchronous motors in starting, forcing them to "count frames together" as they start, but also to assure that during running, wear-producing disturbances would not be reflected from the Selsyn system

into the projector mechanisms. This means that during running the Selsyn delivers no power to the projectors which as usual are driven by their own synchronous motors. Under such conditions of no load, a Selsyn system will often break into a condition of oscillation. It was necessary to devise a closely coupled interlock between the Selsyn and projector systems to suppress these oscillations and yet one which could be adjusted initially so that no power would flow between them once operating speed is attained. For this adjustment the Selsyn motor may be rotated in its mount.

In actual presentations, this control system has proven it can bring the full 11-screen picture into alignment within one-and-a-half to two seconds after the show begins. This is long before the close of the introductory title sequences.

#### Here's Automation in an Exhibit Theatre

An entirely different set of engineering problems came with the assignment to set up the projectors so they would run consistently and automatically.

The two most likely mechanical show stoppers, of course, are film breakage and burnt out bulbs. In Circarama's round projection booth there would be no way for the one or two attendants to keep close enough visual track of the 11 projectors and the sound console. So, special controls had to be 'devised to handle these watchdog jobs automatically.

Circarama's operator works at a central control panel, starting the show with the pushing of a button. Just by watching his control board, he will know automatically when any of the units has burnt a bulb or broken its film.

Guarding against film breakage is a microswitch on each projector which rides over the film as it is wound back into the Busch continuous magazine. When the film breaks, the switch closes and turns the projector off instantly. Circarama will then complete its current showing on 10 projectors.

In the meantime, a blue light comes up on the control panel and the attendant moves immediately to slip fresh film into the projector. Four to seven extra prints for each projector are kept on hand at all times. When the new film is in place, the operator resets the control panel by pressing a button next to the blue light.

The control box, incidentally, is wired so that Circarama checks itself completely after each showing cycle. If all control checking circuits are not clear, the next show will not start.

Protection against blown out lamps is through a unique device which keeps a fresh bulh as a spare at all times. The bulh is monitored by a relay designed especially for this job by Jack I rban. The coil of this relay carries the lamp current. When the lamp filament breaks, the current holding the relay stops, It snaps automatically to an alternate position, setting up a contact which carries current to a small motor mounted directly above it.

The motor activates a gear train which re-

4 4

Left: This view of a Tomorrowland projector shows the Selsyn control installation. This is the large black unit in the foreground, linked by belt drive to the projector's vertical driveshaft. The motor of left is projector's synchronous drive motor. volves the rotary lamp housing. When the fresh bulb, which has been at the rear of the turntable, makes contact, the relay snaps back to its original position and stops the motor. In the meantime, a bar at the top of the turntable has hit against a switch in the course of turning. This switch reverses the direction of the motor, so that it is ready to turn back again in replacing the next bulb.

In the meantime, when the bulb burns out, a red light flashes on the control board. The attendant picks up a spare bulb then and replaces the burnt one. After the fresh bulb is in place, he resets the control panel, clearing the signals so the next show can start.

Also wired into the central control panel is a monitor for the 35mm magnetic film running through the Kinevox sound reproducer. Circarama sound is recorded on four magnetic channels. Sound was not synced with the shooting, since this is hardly ever necessary on a travelogue presentation.

Circarama's sound is carried through a bank of speakers mounted beneath each projector. This close tie-in between picture source and sound makes it possible either to fill the house with the sound by using all speakers or to give the sound a definite directional pattern through speaker selection.

Installation of Circarama's operating components was handled by the Altec Service Corporation. also functioning under a contract with Ralke. Altec specializes in installation and maintenance of motion picture equipment. In the continuing operation of all three Tomorrowland shows. Altec specialists carry out the preventive maintenance checks which insure smooth operation. Four times a week. Altec technicians clean the projectors and sound equipment, make a timing check of its synchronization, test all tubes and timers, take instrument readings for sound and light qualities and check the focus of all projectors.

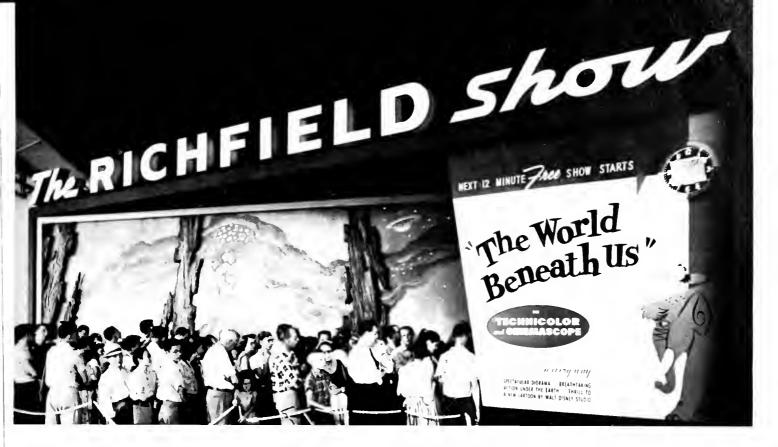
The focal length at which Circarama is projected is 13s inches, but leeway was needed to adjust the images exactly to each other and to their individual screens. This was accomplished by using variable focus Expanso lenses made up especially for the Model 25 projectors by the Pacific Optical Company.

### It's on Experience for the Audience

From the public's vantage point. Circarama generally registers as a somewhat awesome but pleasant experience.

The screen itself is suspended and hanging free for more than 200 of its 360 degrees. Forty feet in diameter, it hangs approximately eight feet above the American Motors exhibit's asphalt floor. The great bulk of the area of the exhibit is standing space from which to watch Circarama. Against the closed portion of the theater are softly lighted displays of Kelvinator appliances, Around the open portion of the screen American Motors shows a sampling of its automobiles

Standing and waiting for the show to start, the viewer gets the feeling of being in a tight little area. The huge screens, tilted slightly forward, seem to close in on the spectators. Then the show starts with the title projected on screen number one to show the audience which way is front. With the opening announcement, a line of Kelvinator appliances is presented; one on each



screen to give the audience the feeling of the medium.

At the end of this introductory scene, the viewer has gotten the feeling that the screens have moved back to about twice their former distance. Then there is a short presentation of the film's title — A Tour of the West by Circarama. From there the scene shifts to the outdoors and the screens really seem to move back.

Standing through more than a dozen Circarama presentations, a definite pattern of audience reaction unfolds. With the opening of the first sequence, a ride through fashionable Beverly Hills, a slow giggle seeps through the crowd—which averages about 300 persons. Spectators nudge the people beside them to point out that they can see the cars following them as well as those ahead and on either side. This first sequence, a nice gentle ride, is usually spent in rubber necking and getting the feel of the show.

The Circarama camera then swings into Wilshire Boulevard. This is where the cameras were slowed to eight frames per second. A siren sound effect helps give the illusion of tearing down the houlevard in a police car at 90 miles per hour. In the audience, people feel like they are falling over. Some close their eyes, Others put their hands to their heads. The experienced drivers in the crowd reach for imaginary brakes.

Each sequence on *The Tour of the West* has its own effect. The majesty of Monument Valley. Utah, and the Grand Canyon has prohably never been captured as realistically on film. In Las Vegas, viewers actually feel as though they are sharing the fun of "America's Monte Carlo."

Circarama is a happy experience. This is just what is desired by executives of American Motors, who invested a reported \$350,000 in developing the show. Their stake in Circarama is making friends who will eventually become customers for cars or appliances.

### STORY OF OIL

Richfield Shows Its Past and Future
In Dramatic, Entertaining Exhibit



THE RICHFIELD SHOW, carrying the title The World Beneath Us, uses two separate motion picture media—CinemaScope and the "underground" fiberglass dome show.

The presentation is held in a modernistic theater which accommodates 125 people. As spectators file in, they see a wide, CinemaScope screen at the rear of the theater. In front of the screen, occupying the position which would normally be held by a stage, is a 40-foot wide diorama of the Los Angeles basin.

The diorama is an authentic model on a oue-inch-to-100-foot-scale. Its 840 square feet represent 450 square miles of Southern California. The diorama was patterned accurately from some 100 aerial photographs taken especially

to guide the technicians of the Dell Display Company, who put in some 8,000 man hours building the model.

As with the other Tomorrowland shows, the movie presentation in the Richfield exhibit is on a highly automatic basis. Pressing a single button starts the show and automatic timing controls do the rest.

The first portion of the show is on the wide CinemaScope screen. In five minutes a cartoon, produced for Richfield by Disney Productions, tells a capsule-sized three-billion year geological history of the world. A full scale entertainment effort, this cartoon was turned out by crack Disney personnel, some of them with experience on such major works as Lady and the Tramp. The Disney people put months of library research into historic and geophysical study. One portion of the crew even went through a concentrated two-week course in geology to pick up background for depicting underground formations. The end result is made up of some 20,000 drawings on 450 feet of 35mm film.

As the cartoon comes to a close, the electronic "brain" which runs the Richfield show automatically brings up the house lights and starts a recording in which the Diorama is described and the underground dome show is explained. Also automatically, the hydraulic hoist in the pit beneath the Diorama begins to rise. The "underground" illusion is helped by the fact that a section of the Diorama — a known oil producing section of the Long Beach area — rises above the dome

Directly beneath the surface of the Diorama's land and above the domed screen is a hattery of model underground oil and pumping equipment. Model oil well shafts emanating from this equipment spread out around and down into the dome.

The dome comes into position at audience eye level. As the brief description of what it will do draws to a close, the house lights dim. The



HOW RICHFIELD SHOWS STORY OF OIL

Left: a Disney cartoon on the wide Cinemascope screen briefs spectators in the Richfield theater on the world's geological history. Below: this novel fiberglass dome screen gives the audience an accurate idea of how oil is produced—previews unitization, the oil production method of the future.

BEHIND THE SCENES AT THE RICHFIELD SHOW:

(CONTINUED FROM THE PRECEDING PAGE) dome is spotlighted and its movie show begins.

Probably the oddest shaped movie screen ever devised, the dome has a flat, half round face at the front, a vertical section of the dome. Thus, this front face is actually one of two adjoining screens. The second is spherical, completing a unit shaped something like a quarter of a water-melon. Overall, it is 10 feet wide, eight feet deep and four feet high.

Projection into the domed screen was complicated about equally by its movement and its shape. With the screen moving up and down in its tight little well, there just wasn't room for conventional projection facilities. So, the two

Model 25 Projectors on which the seven-minute show is run had to be fastened right to the hoist structure by supporting arms. The two projectors are mounted one above the other. The upper projector throws its image on the forward face of the dome. Projection from the lower unit is reflected by a 110-inch mirror which throws the image upward onto the curved dome.

Operationally, the projectors for the dome show operate exactly like those in Circarama. Selsyn controls interlock the images, Identical precautions are taken to guard against burnt bulbs and broken film. Sound for the Richfield movies, both with the CinemaScope cartoon and the dome show, is through optical tracks on the film itself.

With the projectors for the dome show fastened to the screen itself, it's obvious that extreme wide angle lenses were a must. The projector casting the eight-foot wide image on the front screen is a scant 11 feet behind it. For the lower projectors, even with mirrored deflection, a good portion of the domed screen is closer than ten feet. As with Circarama, this huge image spread called for maximum light output.

Wide angle distortion, of course, was a movie maker's nightmare. The artists at Kling Studios. Hollywood, where the dome show was produced, had to run tests in which they purposely distorted their drawings to come up with something that would look normal in projection.

Within the context of the program, the opening cartoon sets the stage by telling what oil is

A A A

Behind domed screen of the Richfield show are two Model 25 projectors mounted one obove the other and fastened to haist structure. and how it was created. Presented in the form of a lecture by the Disney character, Prof. Rich Field, the film traces the earth's development from the time when it was a hot mass whirling through space through the evolution of man into the age where petroleum is a necessity of life.

The Prof. Rich Field character is carried through the entire evolution sequence. In humorous but believable fantasy, he crops up as a stone age man, riding a bright red horse or perched on the forehead of a robin's-egg-blue mastadon.

After the cartoon has brought the history of oil through three billion years up to the present, the dome show takes over to predict what oil development of the future will be like.

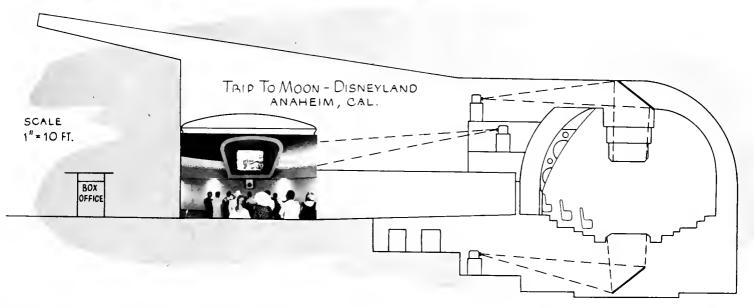
The oil field of the future, according to the Richfield presentation, will be developed under a unitized plan. Production will be aimed at recovering the largest quantity of oil, with individual interests subdued to the overall benefits from each oil pool. Projections representing a cross section of the earth demonstrate how unitization enables all producers virtually to double the yield of the same pool. Projected images are tied in with moving lights in the simulated wells to show how developers of a unitized field watch carefully the factors of salt water beneath the oil pool and gas above it. Both the gas and the water, it is explained, are needed to create the pressure which forces the oil to the surface.

With a number of drillers working unrelatedly in the same pool, it is shown, the gas and water are dissipated too quickly and the field loses pressure. In the unitized field, gas and water are pumped back into the earth as needed to keep pressures up and oil flowing.



# A TRIP TO THE MOON

Trans World Airlines Takes Visitors to "Outer Space"



WA'S FLIGHT TO THE MOON is the only one of the three film shows which operates as a Disneyland "ride." While admission is free to the other two, a trip in either of the two "space ships" costs fifty cents for adults and a quarter for the youngsters.

This is not to suggest TWA is trying to run a money-making proposition. The admissions are the property of the Disneyland management, going toward offsetting the tremendons cost of building the complex exhibit. TWA's motive, as with the other exhibitors, is sound institutional promotion.

Reminiscent in its contours of the trylon and perisphere which symbolized the New York World's Fair, the TWA exhibit is one of the dominant landmarks of Disneyland.

Directly in front of the domed space theaters is a 76-foot high rocket-ship-shaped pylon. Serving a symbolic function only, this model rocket took 5.000 hours to build. Some 15.000 square feet of 3s-inch aluminum plating were needed to ever the towering pylon.

Behind the pylon is a ticket window. This is presided over by a gentleman in a space uniform which TWA officials consider a feasible projecion of the flying uniforms of 1986.

Another space suit clad young man takes pas-

sengers' tickets and ushers them into a ready area to prepare for their flight.

While passengers are waiting to board the rockets, they watch an overhead screen which gives them a "televised" briefing on space travel.

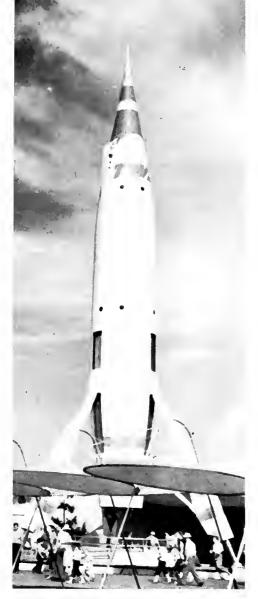
The "briefing" is a 15-minute film projected from the rear by one of the Trip to the Moon's five Model 25's. The filming, done by Disney Productions, is a three way combination of photography of live actors portraying space ship crews, photography of models of rockets and planets and animation. Presided over by a man in a TWA captain's uniform, the briefing offers a short history of space travel documented by demonstrations of how it's done.

The waiting room film runs 15 minutes. Its showings are timed to coincide with the presentations in the two theaters. The theater shows themselves run eight-and-a-half minutes. Allowing Ior filling and emptying the theater, each theater averages four shows an hour. Activities between the theaters and waiting room are synchronized so that when the "TV" film shows a rocket has landed and passengers are disembarking people actually do walk down the runway from one of the two theaters.

as the audience files into one of the TWA theaters, they are shown to seats and made com-

The pictures show (top left) spectators previewing rocket travel as they wait to enter the space theater. Below: the inside of one of TWA's space ship theaters; films are projected on the circular screen below. The center diagram shows the details.





Above: TWA's 76-foot high rocket shaped pylon towers over the exhibit area.

Below: projectors serve both lower and upper scanners of the space ship theaters utilizing mirrors as shown in the diagram on preceding page. Note Selsyn controls and bulb reversing mechanisms on projector.



# SPACE THEATERS

(CONTINUED FROM THE PRECEDING PAGE)

fortable by TWA hostesses. The entire bearing of the theater, from molded metal seats to the hostesses uniforms is in futuristic design.

Each theater seats 102 persons. Seats are arranged in three circular tiers around the ship's space scanners. One of the scanners is located in the floor of the theater, the other overhead.

#### You Really Feel This Trip in Space

The trip is accomplished through synchronized motion picture projection in the two scanners plus an assortment of sound effects—realistic enough literally to shake spectators by the seat of their pants.

Projection is started when the stewardess welcomes the passengers, makes sure everybody is set, and pushes a control button.

The narrator introduces himself as a TWA captain. He explains that the first 42 seconds of flight will be too noisy for conversation due to the rushing tail blast. After that, the ship will pass the speed of sound and gain steadily until it reaches a maximum velocity of 38 miles per second.

During the initial remarks and throughout the show, background sound effects add a continuing realistic touch. During the early stages, the audience hears the radio from the tower. Then it is the terrific sound of the blast off, radio bearing signals and rocket thrusts. The sound effects continue in seemingly natural sequence, while the captain, acting as though they are normal occurrences, carries on his narration of the flight.

The captain counts the seconds to blast off. The roar of the rockets swells through the room. Simultaneously, passengers feel the vibrations of motion in their seats. This effect is created through an air motor which rattles the specially-arranged tiers to which the seats are fastened.

#### Outer Space Looms as Earth Recedes

Looking at the lower scanner, the passengers see the rocket's flames and the receding Southern California coast line. In the upper scanner, they can watch the progress through layers of clouds and into the outer atmosphere.

The narrator explains that at the halfway point to the moon the rocket has reached its 38 miles per second speed and is 119,000 miles above the earth. Passengers have already seen a space station circling the earth and had a close up look at Halley's comet.

Now, the captain explains it is necessary to brake this tremendous speed or the ship might hurtle indefinitely into space and be lost forever. To illustrate the braking maneuver, the upper scanner focuses on a sister space ship. The ship in the scanner then does an end-over-end flip, teversing its direction so that the rockets can be brought into position for use as brakes. Then, the captain explains, his ship will now execute the same maneuver. Both scanners become a mass of whirling stars and, in exactly three seconds, the moon appears in the lower scanner and the earth in the upper one. Realism is added with an air motor vibration to indicate the rockets being turned on.

Highlight of the trip is the circling of the moon for a close up look at its surface. This is

done with film sequences made from a sculptured model of what two leading experts think the moon looks like. Dr. Wernher von Braun and Willy Ley, both leading rocket and astronomical experts, acted as advisers to the Disney technicians who created this show. The effects, including the replica of the moon, are based on their most current knowledge of actual conditions. The lighted side of the moon is first seen. The unlighted side is momentarily illuminated by flares projected from the rocket. The audience hears the captain call for the flares and they are first seen passing across the screen and then the moon's surface is seen briefly lighted.

On the return trip, the now-seasoned space travelers take the turnover and approach to earth in routine fashion, landing and disembarking eight-and-a-half minutes after blast off.

#### How the Projection System Operates

Projection for this show is from a room on the outside of the circular corridor which rings the theater. Again the two projectors are synchronized in the same fashion as those in Circarama and the Richfield show. In this, as well as in the other two theaters, there is a fully-equipped spare projector which can be put into use in less than five minutes in case of mechanical difficulty.

The Moon projectors direct their images onto the scanner screens through mirrors — one located beneath the floor of the theater, the other above its ceiling. At this writing, the Moon show was run with conventional film reels. There were three shows on each of the trip reels, so that rewinding had to be done only after every three presentations. However, Busch continuous magazines for all projectors in this show were already on order.

With the Moon show, there was a problem similar to Circarama, since projection is from three levels and the projectionist cannot see the machines all the time. This show, therefore, has a control panel very similar to the one set up in Circarama. Both the control panel and the sound consoles for this exhibit were provided by Kinevox. The Model 25 projectors for all three shows were modified identically by Urban Engineering.

#### Split-second Timing Makes It Effective

Still another master control—this one tieing in the movie and sound operation with the seat shaking and other special effects— was constructed at the Disney Studios. Without this split-second electronic timing, of course, the effectiveness of the show would be lost.

The big payoff in TWA's sponsorship of the Moon trip comes with the closing line of the narration, when the pilot tells the audience he hopes they enjoyed their trip and that they will be flying with TWA again soon. This message will be delivered personally to an estimated 8.000 people a day when the Trip to the Moon exhibit is operating at capacity. Most of those who don't get this message personally will read about it or hear it via TWA's strong national advertising program tieing in with its Disneyland presentation.

After watching these three shows in Disney's land of 1986, the natural conclusion almost draws itself: Motion pictures have a great future.

AN EXTRA COPY OF THIS SPECIAL REPORT IS AVAILABLE ON YOUR WRITTEN REQUEST

# Measuring the Sponsored Film Audience

Now Reaching Audiences Upwards of 50 Million, the Sponsored Film Medium Merits Continuing Research on Viewer Size and Character to Guide Its Future

CPONSORED FILM RESULTS are most tangibly measured in the numbers of persons now seeing these pictures through welldeveloped channels of distribution and by growing evidence of active response among these influential audiences. Reaching the total audience most efficiently entails such considerations as the cost-per-person viewing the film, most efficient use of available print supply, reaching maximum effectiveness in the shortest space of time and, finally, the condition of each film print as it reaches the critical stage of projection before its ultimate individual target audience.

Beyond these factors, however, are those important facts which reveal the SIZE and NATURE of segments of the sponsored film audience, particularly in the broader area of institutional, public relations and general informational pictures, Films like these are presently achieving audiences upwards of 50 million persons during their useful life span; audiences of 10, 20 and 30 million are coming into the records on other specific films in current circulation.

#### Who Is In the Audience?

Obviously, the sponsored film is getting to the people for whom it is intended. The nature of that audience, served by hundreds of thousands of 16mm sound projectors now owned by schools, churches, lodges, unions, factories, rural groups and similar organizations, bears a closer look. It is also viewing sponsored motion pictures through equally important channels such as theatres, television and rural roadshow operations.

Through all of these well-developed channels, it represents a virtual cross-section of Americans, young and old, who are (or soon will) influence the business and political affairs of the nation. The 16mm audience, specifically, represents that phenomenon we call "group-minded America" and from its ranks come the leaders of civic and community affairs.

#### Some Approaches to Research

Closer study of this audience has long interested both active and prospective sponsors of films. Some qualitative study has been undertaken through such organizations as Schwerin, working with test audiences on reactions to film content for such clients as American Telephone & Telegraph.

The recent studies by Sindlinger on behalf of the theatre advertising film makers have provided useful clues on response to sight sound promotion through this type of theatrical screen advertising. Further research showing the selling effectiveness of these potent playlets would be indicated by the success of the initial venture, as was done by National Carbon on Eveready battery sales some years ago.

#### IBM Analysis of Audiences

The adoption several years ago of IBM equipment for the accurate calculation of audience data by Modern Talking Picture Service. Inc. was the predecessor to another large step forward in the measurement of the rapidly-growing sponsored film audience. Handling hundreds of thousands of bookings for well over 200 sponsors each month. Modern's regional network of film exchanges now "covers" the country through 28 key cities from coast to coast.

In the past two years, for exam-

ple. Modern has located and classified more than 43,000 new projector equipped adult audiences. Determining audience interests and needs has been a regular part of the network's convention exhibit activity and its local exchanges perform the same kind of "preference" research in their informal "over-the-counter" interviews with film users. Many sponsors have based new films on Modern's special IBM analyses of their existing programs.

#### A First Pilot Assignment

The recent establishment of a Research Department and the unveiling of a first broad study of audience practice as its first pilot assignment is Modern's answer to a great and growing need of the sponsor and producer for accurate data on which to base present and future program assignments. This first big step involved a "Study of Sponsored Film Utilization in United States High Schools."

The high school study was undertaken by an independent market research firm. John T. Fosdick Associates. It took more than five months to complete and its cost (in excess of \$15,000) is a valid clue to the serious interest which Modern holds for organized audience research and the responsibility this

distributor feels toward the broad goals of the medium.

#### Importance of Youth Morket

The tremendous forward surge of our youth population now crowding the nation's classrooms is of obvious economic and social importance to the nation. Their present direct influence on purchases and family habits, their attitudes toward free enterprise, the behavior patterns being set during formative years—all of these are vitually significant to the sponsor.

For it is also coincidental that the secondary school ownership of 16mm sound projection equipment makes it one of the most accessible fields for sponsored films which genuinely serve educational needs.

Geographical distribution, age group, film handling and procurement personnel and the general knowledge of high school people about the values and problems pertaining to films make the secondary schools an excellent choice for a soundly-conceived and accurately tabulated survey of sponsored film usage.

#### Let's Have Further Research

BUSINESS SCREEN reviews the Fosdick study with the fervent hope that it is only the first of many useful chapters in the overall "book of knowledge" which can be so widely useful to the film medium. Well aware that its statistical progress has been tremendons in these postwar years, we agree that the interpretation of this audience potential is long overdue. Nobody has a copyright on the broad idea of sound research into any phase of this medium, all it takes is the recognition of the responsibility by the principals most directly concerned and the adequate funds to carry out such projects with sufficient personnel. sufficient samples, and capable research organizations and individnals.

As Modern's recently-formed Research Department neared the completion of the high school study, another project on sponsored film use via television was well under way. An adult audience survey is also planned "for the near future."

#### Geographical Balance of 16mm. Distribution

This interesting tabulation shows how 16mm sound motion picture bookings of Modern Talking Picture Service, Inc. are closely related to projector ownership, to population percentages and further verified by Curtis Publishing Company "Units" used in magazine reference studies.\*

AREAS	% of Equipments	% of Bookings	% of Population 1950 Census	MTPS Aud. by %	Curtis Units by %
New England	6	5	6	5	7
Middle Atlantic	19	18	20	20	19
East North Centi	al 26	26	20	25	22
West North Cen	tral . 14	15	9	11	12
South Atlantic	11	9	14	10	11
East South Centi	ral 6	5	8	5	5
West South Cen	tral 8	7	10	7	8
Mountain	3	4	3	4	4
Pacific	7	10	10	13	12

\*The above analysis is based on a study of more than 115,000 audience groups and a breakdown of 600,000 Modern bookings of spansored free films during a recent 6-month period.

# STUDY OF SPONSORED FILM UTILIZATION

#### IN UNITED STATES HIGH SCHOOLS

SIX SPECIFIC GOALS were set up for the "Study of Sponsored Film Utilization in United States High Schools" prepared for Modern Talking Picture Service. Inc. by John T. Fosdick Associates, an independent and impartial market research organization.

The goals were to determine:

 The numbers of films used by high schools and the proportion which are business sponsored free films.

(2) The school personnel responsible for securing sponsored films.

(3) The utilization and demand for correlated printed teaching aids.

(4) Curriculum areas inadequately served by business sponsored films, and suggestions by the schools of subject matter for new productions.

(5) The manner in which the major sources for business sponsored free films serve the high schools.

(6) How business sponsored free films are used in high schools.

#### Basic Statistics of the Survey

The basis of the survey was a list of 23.622 high schools, approximating more than 96% of all U.S. high schools, 4.226 high schools answered, providing a 17.9% response.

First and second mailings were tabulated separately and revealed less than 2% average variation.

Because competitive questions were included and to insure accurate and unbiased response, questionnaires were mailed on the letter-head of a Fosdick affiliate. Business Research Institute, No incentive of any type was offered.

Aarious acceptable forms of the questionnaire were pretested in personal interviews with high school administrators by principals of the Fosdick group. Then the two better forms as determined by the pretest were mailed on an alternate name basis to every high school in two separate test areas. After analysis of these returns, the final and simpler questionnaire was printed and mailed to all of the remaining high schools.

Follow-up mailings to secure replies from the non-respondents of the original survey were made: a

46

second questionnaire was mailed to all of the schools which did not respond within three weeks: a third mailing was made to non-respondents for which returns were below the national average four weeks after the second mailing.

#### Statistical Tabulation and Validity

All returns were received by the Fosdick organization. These were opened, identified and edited by the Fosdick staff and turned over to MTPS for key punching. All machine tabulation was conducted at the client's office under the personal supervision of principals of the Fosdick organization. Responses to these key questions, privately selected by the Fosdick group were independently tabulated by them for statistical control. In comparing the tabulations they revealed better than 99% agreement on every question.

#### What the Survey Revealed

To the question "Does your school use motion pictures" a total of 4,160 out of 4,226 schools reporting replied in the alfirmative, 98,477 of these schools, using films, were further verified as owning projection equipment, (A.U.S. Office of Education survey of projector own-

Superintendent,
Ass't Superintendent
all other administrators
53%

Individual teachers
21%
School Film Coordinator
Director Visual Education
(full or part time)
23%

Department heads 3%

Survey Chart: (Summary of Tabulations) this breakdown of people who answered questionnaires shows authoritativeness of the responses.

ership several years ago also verified in excess of 20,000 high schools with 16mm sound projector equipment.)

The high school principal (33%). a teacher acting as part-time film co-ordinator (36%) and various teachers, acting individually (28%) accounted for the answer to the question on personnel responsible for securing sponsored films. Although this professional field is growing, only 7% of the film procurement responsibility was attributed to a full time director of visual education or film coordinator. The school librarian was responsible for 6% of film procurement for high schools. Although the figures reveal some multiple answers and sharing of procurement responsibility, they also "reveal that there is apparently a strong tendency (in 72% of the schools) to have ordering of films centralized."

#### Purpases far Which Films Used

Classroom teaching aids were cited by 59% and general classroom information by another 27% as the primary purposes for which sponsored free films are used in U. S. high schools. Auditorium activities accounted for another 10% and school club activities for 4% of the use.

The summary indicates that more than five-sixths of the use of sponsored films is in the classroom and recent audience figures showing, lower averages per showing bear this out. There is significance in: this data for both the sponsor and the producer.

The question concerning the number of motion pictures used per school year gave some interesting tesults. The median was 80 motion pictures used per school year among some 3.801 schools replying to this question. 1.858 schools reported that they used 100 and more films per school year while 2.003 said they used from one to 99 films.

#### Demand for Correlated Printed Aids

91% of the 4.160 answering the question "do you consider a teacher's guide an important addition to the film" replied in a strong affirmative. Only 7% didn't think them important and just 2% didn't answer. Backing up this obvious preference. 56% of the schools said they used them regularly when furnished and 38% reported occasional use. Only 4% indicated seldom use of supplementary printed teaching aids such as charts, booklets, etc.

English, mathematics, commercial subjects and social studies were cited by 89% of the respondents (including multiple answers) as curriculum areas now inadequately

The Survey Table below offers special analysis of data on the total number of motion pictures and the number of free films used by schools responding to survey questionnaires.

#### AVERAGE NUMBER OF FILMS (Total and FREE) USED PER YEAR

Total number films used per year	Average number of films (all) used per year	Average number of FREE FILMS used per year		
1000 or more	1666	166		
500-999	637	211		
200-499	277	116		
100-199	125	70		
50- 99	63	41		
1- 49	27	18		
MEDIAN	80	62		

served by business sponsored subjects. Science, on the other hand, showed its popularity as a film usage area with 58% reporting that they felt this field "best served by existing free films. The social studies with 45% mentions were a close second as a field for existing free films. Home economics and business and industry were runners up as well-served curriculum areas.

#### Users Express Their Opinions

A number of survey respondents made some very interesting comments about the present and future place of sponsored films in high schools. The favorable ranged from an Illinois visual aids director's keep more coming—they are a boon to all teachers and students in mastering all of the facts and ideas of the modern world" to a principal's thoughtful comment "some of he films are excellent in terms of darity of exposition and integraion . . . many of the films cannot e integrated into the subject mater for which they are prepared."

The unfavorable comments found most of these films were made to be effective advertisements, not efective tools of education... dakers should hire educators for idvice" (an lowa superintendent)... and.... "some of the industry films could be used in advanced cience classes such as chemistry and physics if they devoted more ootage to scientific explanation and ess to mechanical processes (a New ork advisor).

#### Competitive Data on Film Sources

Revealing their preferences for ources of business sponsored free lms, survey respondents gave Modra a high rating. Data concerning atings based on the print condition f films received, dependability (in rms of service and promptness of oufirmation) and convenience facturals of found Modern rated high. But it is the factor of the high thool audience itself which bears final close look.

U.S. high schools are obviously a sponsive audience for well-pared consored motion pictures which ke into careful account their curculum needs and their insistence con accuracy and a minimum of mmercialism.

#### Importance of Teen-Age Market

But solid market facts like the rently revealed figures that showed at 48% of teen-age girls do the ain family food shopping at least oce a month (37% at least twice a bonth) and the knowledge that tese girls are marrying early . . . 3% of all first brides are women uder 20 . . . these facts underscore the importance of the high school audience.

Even more important were those figures revealed several years ago which indicate that 52% to 61% of high school seniors in three typical schools would vote for close regulation of business: that they showed strong preference for government controls and ownership of

banks, railroads and steel companies. These youths of today are the citizens of tomorrow. What they know about American business, the functions and benefits of our present enterprise system, does not depend alone on books . . . it may well depend on how well and homestly business tells them the facts of our economic life.

• Copies of the first Modern pilot project "A Study of Sponsored Film I tilization in I nited States High Schools" are available to business firms. listed advertising agencies and trade associations only on printed letterhead request to the Research Department, Modern Talking Picture Service, Inc., 45 Rockefeller Plaza, New York 20, N.Y.

Sample Questionnaire: the 15 sources listed (names deleted) provide more than 97% of all business-sponsored free films used by U. S. high schools.

Second Request your rejety as mach important. Dear Principals

#### BUSINESS RESEARCH INSTITUTE

60 East 42nd St., New York 17, N. Y.

may we count on you cooper - strong please

This letter is to enlist your help in a research project for the 16mm film industry. The acceptance and use of sponsored motion pictures by schools varies widely with the section of the country, size of city and methods of distribution. Our putposes are to encourage the production of more useful school films and to make better free films more generally available to schools. The replies to the enclosed questionner, when combined with other known statistical data will provide valuable information for the producers and distributors of motion picture programs.

As the responsibility for visual aids varies from school to school, we have addressed this letter to you and ask that you direct it to the attention of the person who is best qualified to reply for your school.

The questions are brief and easily answered. The addressed business reply card requires no postage. It is not necessary to identify the reply unless you prefet to do so. As considerable tabulation is necessary, we hope it will be possible to return this form to us within the next few days.

Thank you for your help - it is greatly appreciated.

Sincerely

P.S. — Please remember for meaningful analysis it is important for you to respond though your school does not use motion pictures (see question 1).

JOHN T. FOSDICK, Director Business Research Institute

#### SURVEY OF BUSINESS SPONSORED FREE MOTION PICTURES

DETACH HERE TO MAIL

TOUR	FILM	PRU	GRAN

٠.	Does your school use motion pictures? ( ) Yes to t ( ) No 10 2
2	Approximately how many motion pictures does your school use per school year?
	11 14
	What proportion of these are FREE % 16 14
	What proportion of these are RENTEO?
3	Who in your school is primarily responsible for ordering Business Sponsored Free Motion $Pictures^2$
	20 T   The Principal or Principal's office
	20 2 1 0 teacher acting as part time film coordinator
	20.3 ( ) various teachers, each acting individually
	20 4 ( ) a full time Director of Visual Education or Film Coordinator

FILMS AND THE CURRICULUM

5. When supplementary printed teaching aids (charts, booklets, etc.) are furnished with motion pictures, do you make use of them?

( ) regular 22.1 ( ) occosionally 22.2 ( ) seldom or never 22.3

( ) distributing agent 33 t ( ) direct from sponsor 31 2 8. In your opinion, what curriculum areas are best served by EXISTING Business Sponsored FREE films?

9. What areas of the curriculum are inadequately served of present by Business Spansored FREE films? (In what areas would you like to see new films produced?)

#### YOUR SCHOOL

10. Your p	position, and or classe	es you teach (not your name)	
		sent (Please check one)  [ ] mote than ONE High School	-

( ) just your department, which is? (how many?\_\_\_\_

#### FILMS AND THEIR SOURCES

12 L	sted below	are the maj	or sources lo	or Business	Sponsored	FREE Film
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	A - Sources used in year	B=% from each source
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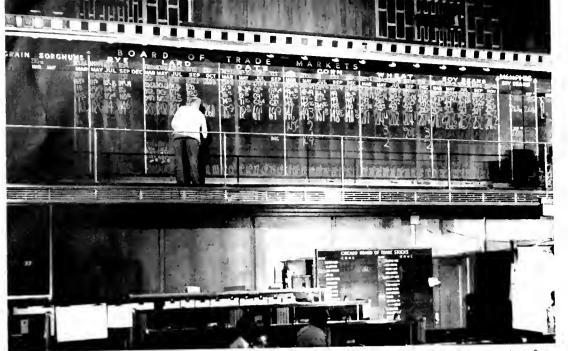
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let as	2.4		

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	dependable on basis of	service and promptness o	ficontirmation?
	lst an	2-1	

15	Again considering these sources, which three highest on the bosis of print condition?	(in order) would you rate	the
	1st 71 2nd 72	_ 3rd 79 _	

16	In	evoluating	the	Sources	above	10	lerms.	01	Overali	performance	which	
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	74											

You	comments:
_	



A film scene shows the posting of commodity prices on huge board which dominotes the block-long trading floor.

# Agriculture's Economic Barometer

The Chicago Board of Trade Shows Inner Workings of the Grain Market in "After the Harvest"

Grains moved up and downreversing their trend numerous times . . . Soybeans displayed the most consistent strength . . . beans never advanced jar . . . During the afternoon wheat became quite popular . . . Corn and oats had a slightly weaker undertone but never lost much ground . . .

THESE GRAINS OF NEWS, sown across the land via the press and over the air are the informational seeds from which 20th century agricultural commerce grows. They ema-



nate from an imposing tower which stands on Chicago's Jackson Boulevard and stares down La Salle Street. This tower, a temple-like mystery to many city slickers and country jakes, is an august silo filled with contradictory guesses and little sample bags of grain. It is the Board of Trade of the City of Chicago which claims to do more than 85% of the world's trading in grain futures.

Although the Board of Trade babeen in existence for 108 years and plays a big part in the American and world economy, its function is not clearly understood by those out-

Addressing the symposium of college and university professors at the recent Chicago gathering spansared by the Board of Trade were (left obove) Paul E. Berry, a Board director and Professor Schuyler T. Otteson (right) who is head of the Bureau of Business Recarch at Indiana University and chairmon of the Board of Trade's Educational Advisory Committee. Guests also premiered After the Harvest during three-day meeting; answered questionnaires (right).

side the clustered hearth of professional speculation. This lack of understanding can help to generate public distrust and political curtailment of the board's activities.

The Board of Trade's effort to educate the public in its favor historically has taken the form of printed information, lectures and the channeling of familiarization courses through schoolmen.

#### Hold an Annual Symposium

A major moment in the Board of Frade's long-term educational endeavor is an annual symposium which brings college and university professors of agriculture, business, marketing, economics and sociology together with Board of Trade memhers to discuss marketing practices and progress. The eighth symposium, held in Chicago Sept. 7-38-9, wit-

# A Significant Chapter in the Story of American Enterprise

nessed a new addition to the Board's educational system. Climaxing the symposium's opening night session in the Crystal room of the Union League Club was a premiere showing of the first motion picture to be sponsored by the Board of Trade.

A hint of the new film's job in the Board's over-all education program was heard during the Crystal room hor-down as a few of the 68 visiting professors arose to question and comment on a speech by Paul E. Berry, a Board director.

#### Explains the Futures Market

Berry read a seven-page speech on "The Speculator and the Commodity Futures Market." The reason for a futures market and speculators, Berry said, is that so many people are trying to avoid speculation... "because they are seeking security." The banker who loans money on cash grain in storage, the country elevator operator buying grain, the processor all want profit and security, as does every one, Berry pointed out. The job of hedging goes to the speculator, he said, but eventually all people "end up" as speculators.

After Berry had studiously explained how various types of speculators go about their hedging and keep the market both stable and liquid and how everyone is a speculator ultimately, one of the visitor inquired if it wasn't true that many people don't like to think of themselves as speculators because they think "speculation" is somehow maughty. Berry said he wasn't aware that it was so considered.

#### The Board's Real Functions

Whether or not the public recognizes that speculation is a part of every one's life, whether the public regards it as a shady business of whether most people simply prefer to have someone else make the edu



cated guesses is itself a matter of speculation. But without the least tone of categorical argument, the Board of Trade film introduces its arena of speculation as a vital, security-conscious market place, a market that keeps trading active, protects grain buyers and sellers and permits grain products to be sold at prices lower than unbedged commerce would allow.

#### A 27-Minute Color Film

After the Harvest, produced by Wilding Picture Productions. Inc., Chicago, for 16mm distribution, was shown in 35mm at the premiere. With a farmer, his city-sister and her husband, the audience visits the Board of Trade. For 27 minutes, the film's amber and umber shades register the temple silo market moods of the Board's interior.

First, the early morning exchange floor, empty, regal, vault-like, Just after 9:00: enter one white coated servitor; another, another, and the rest. Soon the "pit" is full, the trading begun. As the farmer and his kin watch, the audience sees the spectacle of grain trading — the



Symposium professors "living" scene fram "After the Harvest" among traders on the busy floor at the Baard of Trade,

scalpers, the spreaders, the cash grain receivers, pit hrokers — men hopping and hedging, screaming and finger-signaling in the seramble for security. Shrewd men dipping their hands into small sacks of grain, men recording the mathematical intricacies of the day on high blackboards, men taking the quick chance, men biding their time.

In the visitors' halcony, the fascination of the farmer's relatives turns to confusion. What does all this have to do with the farm, with them?

#### Story Behind the Market

"That's my market." says the farmer. What it has to do with his farm and with his grocery-buying sister and her factory-working husband the farmer explains with the aid of cinematic excursions to commercial growing areas and sequences in which grain operators, processors and others explain their dependence on a speculative market which covers

the risk of trading in grain before. during, and after the harvest.

While the complexities of cash and futures trading requires long application for thorough comprehension, the film serves to present the market as an integral part of the economic machine and the competently dramatized testimony makes the phenomena of speculation and mutual hedging seem a credible way to maintain the "year round flow of agricultural products... an American achievement."

To supplement the film's school lesson potential the Board of Trade will provide a teachers' guide prepared by a member of the Education Department of Northwestern University. For the Board's own guidance, the symposium professors answered a preview questionnaire which asked: Did the picture give you a new concept of services and functions performed by the Chicago Board of Trade? Could you use this film in your regular classes?

Of the 68 professors attending the premiere of After the Harvest, 67 turned in their questionnaires. Sixty-six of them thought the film "generally good," Of these, 63 said they would use the film in class. Three professors were not teaching but said they wanted the film for service groups. One of these three was a state extension director who thought his organization should screen it for possible use with extension audiences. Most of the professors wrote from one to three paragraphs of comment. Their suggestions formed no pattern but reflected individual reactions and needs.

1/ter the Harvest was scheduled for October release to be distributed by Modern Talking Picture Service. Inc. It will be available to club groups and television as well as school audiences.

Burton D. Loken, director of the Board's public relations department, said that the Board is considering more motion picture production. Heretofore, the Board has confined its use of visuals to internal slidefilms for its lecturers.

Buyer and seller try to arrive at a sale of cash grain in scene from the Wilding production "After the Harvest."



# The County Agent: His Story

Most Recent in Texaco's Popular Rural Series Depicts the Activities and Services af Typical County Agents

Sponsor: The Texas Company.

Title: County Agent. 26 min. color. produced by Audio Productions. Inc.

★ The 1955-56 Texaco farm film. latest in a series which has seen one new film every year for the past ten years, documents the work of the County Agent.

3,000 County Agents are active in the United States—with few exceptions, one for each county. They are representatives, not only of the U.S. Department of Agriculture, but of their various states and counties, all of which provide funds for the Agents' work.

To show examples of the County Agents' activities. Texaco and Audio Productions approached the U.S. Department of Agriculture last spring, and with the assistance of the Department and several State Agricultural Departments selected four counties as typical of the national farming scene: Holmes County. Mississippi; Yakina County, Washington: Jasper County, Indiana; and Edgecombe County, North Carolina.

The film shows how County Agents serve the farmer by providing information on the latest achievements in soil science, farming methods and implements. In performing these services the Agents made over  $3\frac{1}{2}$  million personal visits to farm homes last year.

County Agent is full of good pictorial shots showing new and interesting farm developments. It will be shown to farm meetings by Texaco representatives during the coming year, and prints will be made available to County Agents for showings under their own auspices. The picture is completely non-commercial except for title credits. Even the familiar red Texaco fails to make a brief appearance.

# Supervising the Office Worker

Six New Sound Slidefilms Give Practical Guidance on Problems

★ Training in human relations for business office supervisors is pictorialized in six sound slidefilms announced by the Text Film Department of McGraw-Hill Book Company.

The slidefilms of the series, Supervisory Problems in the Office, are tooled to enlarge the supervisor's understanding of the people who work under his direction and impress him with the crucial part that his attitude and their attitudes play in job performance.

The series was produced in collaboration with the Films Committee of the National Office Management Association. Technical adviser was John F. Shafer, manager of the Supervisors' Development Program, personnel division. Metropolitan Life Insurance Company.

#### Each Title Covers a Problem

An office problem rooted in human relations is presented in each slidefilm. Circumstances and background of the situation are developed to the point where remedial action on the part of the supervisor is required. Each film poses its problem in the form of a specific question to be answered by super-

visors in "conference-discussion" training sessions.

Helping the supervisor to see employee responsiveness and loyalty in a beyond-the-salary light and helping him to establish a more positive work atmosphere are goals.

#### Individual Titles Reviewed

Understanding Employee Viewpoint: Everyone gets to work on time but Sue, who depends on a bus that frequently is late. Supervisor Bill greets Sue sarcastically, ignores her excuse. Sue cries; Bill apologizes but tells her not to mention the incident. Sue's friends manage to spread the story anyway. Bill bawls them out. At lunch time, resentment spreads, causing a drop in work output. Question: What built this molehill into a mountain?

Error-Correction Talk: Group Supervisor Dave tries to talk to Grace, a stenographer, about her careless errors which jeopardize the company's orders. He puts her on the defensive immediately. Dave tells Department Supervisor Paul that Grace should be let go or put on a less important job, Paul feels this is a waste of company's investment (CONCLUDED ON PAGE 80)



This Chicago hotel audience watched bargoining sessions via television.

### **Candid View of Labor Relations**

American Management Assn. Films Rogers' Bargaining Sessions

**Sponsor:** American Management Association.

Title: You Are There at the Bargaining Table, 50 min, b.w., produced on kinescope by Box Office Television, Inc., revised and edited by Knickerbocker Productions, Inc.

★ Last winter, at a personnel conference of the American Management Association, in Chicago, 2,000 business executives watched, on closed circuit television, a management-labor bargaining session taking place in Rogers, Conn. The Rogers Corp., manufacturers of plastic and fibre products, and representatives of the International Brotherhood of Paper Makers (AFL) were hammering out the terms of next year's contract.

From a kinescope of this session, the American Management Association has made an excellent motion picture which brings the viewer into the midst of actuality in the bargaining talks. Both sides in the discussions present their cases forcefully, and with complete oblivion of the cameras. There is suspense—viewers continue to wonder up until the closing minutes—will they reach agreement? Who will make the best deal?

Some of the issues discussed in the negotiations are fringe benefits, wage rates and the share of production incentive pay plan. A brief, unobtrusive commentary brings the implications of the live dialog into focus. It explains the background to the wage discussion, reports the results of negotiations, outlines the final agreement, and points out significant bargaining maneuvers and techniques.

The film, and an accompanying 146 page conference kit.rent for \$50 for one day and \$15 for each additional day. Purchase price is \$185.: Management Film Library. AMA. 330 West 12nd Street. New York City 36.

Here are the Ragers Corp. executives and lobar representatives who took part in the televised borgaining sessions now available in film form.



## Hard Facts About Soft Water

The Daw Chemical Campany Braadens an Educational Campaign With a New Calar Film "Saft As a Cloud"

SELEZER, PLLASE," said the man as he waited his turn to compliment the host.

Gathering at the small bar in the Old Chicago Room of the Hotel Sherman, the previewers could not be blanned for preferring seltzer in their highballs. The previewers, some 75, were September 7th guests at the Chicago Premiere of Dow Chemical Company's new motion picture. Soft as a Cloud, a market-builder which says hard things about water.

To the majority of the previewers, the film's information was not new - most of the guests were members of the water-softening industry which has its hub in Chicago. What was new to the water-softeners was the market opportunity which Dow's Soft as a Cloud promised to provide: full scale entry into the home market.

#### Campaign Is Well-Supported

The chance to tell hard water facts to housewives and future housewives in terms that would bring the soft water industry into the home was a prospect which seemed to make post-film enthusiasm transcend the conventional amenities exchanged with cocktails and hors d'oeuvre. Generous with compliments, too, were representatives of the appliance industry, home economists and editors. Dow is enlisting home economists and "shelter" magazine editors in the public education program upon which Dow and the water softening industry is basing the into-the-home campaign.

Dow's program began in 1953, with research pegged on the fact that "85 per cent of the United States" has a hard water problem, that automatic appliances have increased water use in most homes, that the public lacked information on water use in the home.

#### Film to Reach Home Makers

Under the direction of Mrs. Leone Rutledge Carroll, nationally known home economist. Dow's educational program prepared information to be relayed through 11,000 home economists and editors. As research progressed. Dow recognized the value of a medium which could unify and personalize information on water use in a way interesting and comprehensible to the mass of ordinary home makers. That medium, the company decided, was the motion picture.

Early this year, Dow summoned Scripts By Oeveste Granducci to turn data accumulated over three years into a brief, understandable story: the chemical company then called on Roland Reed Productions, Inc., Hollywood, to produce the film.

#### A 24-Minute Pictorial Gem

In a quick-flowing 21 minutes of soft-water-clear Eastman color, Soft as a Cloud tells its home-maker enlightenment story with living and animated images. Following a wordless scenic prelude which discovers water in its picturesque sources—clouds, rivers, lakes—the film's chief image is a housewife in her home setting who faces an unseen, water-wise narrator and the audience.

Blond, attractive, with just a trace of ennui, the housewife is a convincing mirror of the American Mother as she reacts to the surprising facts supplied by the courteous tutor. Her dismay at learning how prevalent hard water is and



Above: discussing a kitchen scene from the film "Saft As a Claud" are Helen Mowery (the housewife), shown with Paul Landres, director and R. W. Forsythe, Dow advisor.

how hard it is on clothes, skin, hair and household equipment, her interest as she learns what makes water hard and her vivacious satisfaction as she is told the most effective way to soften water — these reactions should easily impose their identity on the women who see Soft as a Cloud.

The narrator's chat with Milady-in-the-kitchen is aided by household props which pop into view on cue and by animation which depicts the chemical composition of water as it acquires hardness (dissolved calcium and magnesium salts), how this thwarts water's cleansing action and the effect of "high-capacity" resins in reducing water hardness. Without flipping a price tag, the film (CONTINGED ON PAGE 62)

#### "GIANT IN THE LAND"



Now hold your hand steady, boy. Don't move it while I strike:
If this hammer of mine should miss just once—
There'll be blood all over the spike.



Like I was sayin': So he makes himself

A cylinder of tempered steel that's True and perfect to a gnat's heel, And he slides a piston inside of it With expanding rings to make it fit.



The piston goes up and compresses the air

Till it gets so hot it would singe

And before that air has a chance to cool

An injector shoots in a spray of fuel:

Fuel explodes - drives the piston down

And the crankshaft begins to go round and round . . .



Gonna bust that rock,
Gonna move that earth ande:
Gonna build us a smooth straight
highway
Long and wide . . .



Visitors by the thousands throng GM Paweroma exhibits during its recent 26-day run on Chicago's lokefront, ending Sept. 25.

# Two Million Visit GM's Powerama

Capacity Crawds Attend Chicago Lakefront Exposition to View Diesel Power Exhibits and Colorful Films

POR 26 DAYS through September 25 approximately 2.200,000 visitors attended General Motors Corporation's exhibition of diesel and gas turbine power held on Chicago's lake front.

The "World's Fair of Power" covered more than 1 million square feet and included more than 250 spectacular exhibits, including an open-air stage presentation "More Power to You." Both civilian and military applications of diesel and gas turbine engines shared the limelight at the Chicago show, All divisions of the corporation concerned with this equipment participated as well as Frigidaire and the GM automobile companies.

Thoroughly visualized exhibits included a tent theatre, similar to those used for portable aircraft hangers. In this GM Aerodome tent, continuous film showings featured

Giant in the Land, a 27-minute color motion picture by MPO Productions. Inc., telling the story of diesel progress in lyric form. Music for this top-flight film was composed by Earl Robinson, with lyrics and narration by Joseph March.

Showings of Giant in the Land were followed by a stage demonstration of diesel principles. Capacity audiences were noted at nearly all performances throughout the run, the film will not be released for public showings until early 1956.

Diesel trains exhibited included the new lightweight train and huge Electro-Motive diesel locomotives. Marine exhibits featured the U.S. Navy submarine. "Tautog". a diesel tugboat. shrimp boat and other craft. Chicagoans and visitors from all over the Midwest found the whole affair an exciting adventure in modern industrial progress.

The GM AERODOME theatre pictured below featured continuous showings of a new diesel power 27-minute calar film titled "Giant in the Land."



#### "GIANT IN THE LAND"





Now a ship may be proud. Ind a ship may be fair:
She may enter a harbon.
With her now in the air —
(thorus)
But wherever she's from
Or wherever she's bound.
She should never try pushin' a

She should never try pushin' a tug-boat around! (Just don't crowd me, sister!)



I looked out at the uwer, and I wen the water in c

I looked out of my window, and I seen the water rise:

It came so fast, I could hardly helieve my eyes.



With the power I have at the touch of my hand

I stand as tall as a giant would stand

4s I tame the over that once destroyed our land.



Archimedes explains the importance of the wheel and pulley to Gus, coretoker in the National Museum.

Another scene from "To Enrich Monkind" pictures the curotor of the Engineering Division in the Notional Museum and Gus.

#### The Engineer Explains His Profession

**Sponsor:** The American Society of Mechanical Engineers.

Title: To Enrich Mankind, 25 min, color, produced by The Jam Handy Organization, Inc.

★ The engineering profession has long felt the lack of understanding on the part of the general public of what the engineer and his work means to them. One of the objects of the 75th Anniversary of the American Society of Mechanical Engineers this year is to bring to the "man on the street" a better understanding of how engineering—and particularly mechanical engineering—brings great benefits to him as an individual.

#### A Comprehensive Picture Story of Nickel

**Sponsor:** The International Nickel Company.

Title: Mining for Nickel. 45 min. color, produced by Film Graphics, Inc.

★ The International Nickel Company has sponsored the production and distribution of 26 educational motion pictures during the last 26 years, and Mining for Nickel is the latest addition to this series. It is truly an extraordinary film. No cost or effort seems to have been spared to make it exact and comprehensive in every respect, and the result is a good, honest film that reflects the greatest credit to Inco. It could be called a model for all educational films on industrial processes.

About a third of the film is in

Beneath the surface in the International Nickel Company's new film "Mining for Nickel" described above.



technical animation, showing how different types of nickel mines are planned and constructed. Live action photography (by Dave Quaid on 35mm Eastman Color) was shot, in some scenes, as much as a mile deep in one of Inco's mines in Sudbury. Ontario.

Mining for Vickel will be offered to audiences of industrial organizations, technical and engineering societies, colleges and high school science classes, Inco hopes it will be a useful teaching aid as well as serving to stimulate an interest in metallurgy. Some theatrical showings are also planned.

Distributor of this, and other International Nickel films, is Rothacker, 729 Seventh Avenue, New York 19.

A good pictorial angle during the processing of nickel are in another scene from this comprehensive study of mine operations.



#### Retail Promotion Aids Leather Glove Sales

Sponsor: Leather Glove Producers of France.

Title: The French Stamp of Fashion, in two parts, 13½ min and 7 min, color, produced by Victor Kayfetz Productions, Inc.

★ A travelog of southern France is the setting for this film which shows how fine French gloves are made.

The first portion, for general release and television use, takes a girl magazine photographer from Paris through Chartres for a look at the cathedral; through Limoges where French porcelain is made; to the glove centers in the mountain country of southern France.

Photographing the step-by-step operations from tanning the skins, through softening and dyeing the leather, and following one skin through the remaining handiwork until it yields one pair of gloves, the story assignment flashes back to Paris where a high-fashion model wears a complete glove wardrobe

displayed with the latest costumes from Paris conture collections.

The second portion of the film is designed for showings to merchandising and retail sales people. Scenes photographed at the glove counter of a Paris store show the correct way to sell the French leather glove.

The film is a key part of a public relations campaign cooperatively sponsored by the manufacturers and importers of French leather gloves. Edward Gottlieb & Associates, public relations counsel to the French glove industry in the U.S., engaged Victor Kayfetz to go to France to direct the film. Using all French technicians and equipment, the script, location shooting and finishing of the film was completed in 2½ months.

The French Stamp of Fashion is available to groups of retail sales people on request from Edward Gottlieb & Assoc., 2 W. 45th St., New York.

#### The Helicopter as a Peacetime Vehicle

Sponsor: Sikorsky Aircraft Division.

**Title:** Three If By 4ir. 23 min. color, produced by Marathon TV New-reel.

\* Now that helicopters are moving out of the sphere of strictly military use. Sikorsky, originator and leading manufacturer of the "whirlybirds," is directing its public relations more towards the many civilian uses of helicopters.

For some time, the Division has fed 15-minute film programs to television stations and supplied TV and theatrical newsreels with clips on helicopter progress. These have had mainly to do with the copter as a rescue ship in Korea, or the helicopter-borne infantry attack techniques worked out by the Marine Corps.

Three If By Air goes into the use of helicopters in exploration for minerals and oil, supplying outlying mining camps, ferrying men to off-shore oil well installations.

In addition to television and newsreel use, the new film will also be used for general showings to public groups, and as a sales promotion tool by the Sikorsky sales staff.

Color quality is an especially good feature of the film. It is original Commercial Kodachrome, printed on Ausco duplicating stock. It produces a slightly more pastel effect and is most pleasing.



The helicopter is an involuable ally of the petroleum industry, serving offshore ail well

# Can Manufacturers Tell Restaurant Story

Sponsor: Can Manufacturers Institute and The National Restaurant Association.

Title: Billion Dollar Dish, 15 min. color, produced by Elan-Porter Productions, Inc.

★ This film shows the functioning of controls in the procurement preparation, presentation and serving of food in restaurants. The pitch is that canned foods enable the restaurateur to offer wider varieties and precise quantities more easily than with fresh foods.

new-

Kodak shutter development combines sound-and-silent versatility with 10% extra screen brilliance!



Now in Pageant A-V models without extra cost . . .

# Kodak's amazing new SUPER-40 Shutter

Kodascope Pageant Sound Projectors have long been respected as outstanding in all 16mm, sound projection's most important characteristics. Exclusive permanent pre-lubrication, for example, makes Pageants the easiest of all projectors to maintain, the surest to use, and the most permanently quiet in operation. And there are other features, like the unique sound-focusing Fidelity Control and the built-in field-sharpening element, that make Pageants outstanding in sound and picture quality, too.

Now, with the Super-40 Shutter, there's still another basis of Pageant superiority. This amazing shutter provides more than 40% extra illumination at sound-speed operation; yet thanks to its automatic-shift feature, movies are comfortably free from flicker at both sound and silent speeds.

Pageant Sound Projectors, more than ever, merit top recommendation, because Pageants have now achieved a versatility of performance never before approached in Iomm, projection! The Super-40 Shutter equips Pageant A-V Model Projectors for both sound and silent operation... makes them capable of projection not only under "normal" conditions, but also under difficult conditions of illumination, in hard-to-darken rooms, in large halls—wherever additional brilliance, extralong "throws," or unusually large images are required!

The Super-40 Shutter is supplied without extra cost in any of three new Kodascope Pageant Sound Projector models of varying amplifier output and speaker capacity. See your Kodak Audio-Visual Dealer for full details . . . or just mail the coupon for a new free Pageant Projector catalog.





# THE + FACTOR

#### A Column of Production Notes & Viewpoints for the Sponsor

We are proud of the opportunity to demonstrate further the \$\infty\$ Eactor in our current productions. Among these is the femininte color film for the New York Terrerost Compass. This picture, which will be seen nationwide by telephone personnel, was designed as an employee relations film, but its high degree of entertainment and general interest make it adaptable to any type audience.

The + Factor is again reflected in our unusual approach to 1V spots commercials. We make certain that our 1V spots' contain the same selfing impact as our longer commercial and dramatic films. Watch them on "Sergeant Presion of the Yukon" for Quaker Oats.

"Sergeant Preston of the Yukou" is representative of the quality TV dramatic series that we produce.... Prenucted in September over CBs TV nation wide network. Sergeant Preston was enthusiasted ally regressed.



"Has all the potentialities for popularity . . . A factor is the impressive production . . ."

—Hollywood Reporter
"Sergeant Preston has just about everything."

— Jack O'Brian syndicated columnist for New York Journal-American

"Sergeant Preston Tops in TV Fare . . ."
—Los Angeles Herald Express

+ + + +
"King (Preston's dog) is entitled to extra rations..."

— Jack Godd, New York Times

Sgi. Preston is being contract produced in widescreen. Evstaxs, color for Trendle Campbell-Maurer, Inc. and is sponsored by the Quaker Oats Company (Agenx—Wherry, Baker & Filder).

this is the kind of diversified operation we do for our chents. from coast to coast.

The Charles E. Skinner Productions INC

In New York Circle 6-6915-6 In Hollywood: HOllywood 2-6555



#### AN EVENT IN BUSINESS FILM HISTORY

# First T.A.T. Flight in 1929 Filmed by Speidell; Forerunner of Today

★ The nation's first transcontinental air passenger service is just 26 years old in '55. As the past two and a half decades of unbelievably swift progress wing their way through the jetstream of history, the Editors of BUSINESS SCREEN turn you back briefly to a memorable first page when Transcontinental Air Transport announced its revolutionary service. New York to Los Augeles in 48 hours.

An old print of the film of that first commercial airline in 1929 turned up recently in the vaults of Audio Productions, Inc. It was produced by Audio's president, Frank Speidell, then director and editor for Visugraphic Pictures, Inc., assisted by Alex Gansell who is now a producerdirector for Audio. As far as we know, it's the first complete airline picture ever made.

#### Lindbergh, Amelio Earhart Were There

TAT, billed as "The Lindbergh Line," combined both rail and air service for the coast-to-coast trip. Charles A. Lindbergh and Amelia Earhart took active roles in the historic affair. "Lindy" flying his Curtiss Hawk "inspection plane" alongside the Ford Tri-motor which carried the first passenger loads.

The "first flight" feature has another historic touch as one of the earliest sound pictures for business. Through all the years, the sound rates surprisingly good despite the technical limitations of that period. Musical background features times familian to the geography of the trip... the St. Louis Blues... California. Here I Come.

#### These Sequences Have Familiar Look

Airline service and maintenance made a good start, right from the beginning. Frequent engine inspections were pointed out in the film: scenes



Encouraging the ladies to trovel by air was (right foreground) Mrs. Frank Speidell, shown enjoying a meal aloft on historic early flight.

of lunch being served aboard herald the "delicious food" served on this TAT flight.

The film, produced in 35mm, played a large number of the nation's theatres as a prominently billed short subject and was accompanied by reams of local newspaper publicity in cities across the land.

TAT was the forerunner of today's TWA and when Frank Speidell went over to Audio Productions, founded by Western Electric in the early 30's, some of the best of the old Aisn-



Flying a Curtiss Hawk (at tap), Charles A. Lindbergh accompanied the T.A.T. passenger ship an one leg af first transcontinental flight.

graphic staff went along with him and are still there.

This month, as cinemactor Jimmy Stewart completes shooting sequences at Le Bourget in Paris, and the "Spirit of St. Louis" takes the air again in a forthcoming feature on Lindbergh's life, this first airline motion picture takes on fresh significance. It might be a good idea for TWA to build a new picture around it... there's real appeal in this fascinating story of a heginning that has meant so much to the nation... a preface to modern air transport history.

# Predicts Shortage of Film Animators Soon to Become Industry Problem

★ In anticipation of expected demands of color television. Walter Lowendahl, executive vice-president of Transfilm Incorporated, said, last month, that the present shortage of motion picture animators will soon pose a serious industry problem. Lowendahl, who is currently president of the Film Producers Association of New York, predicted that television commercials, especially, will rely heavily on animation because such films allow for greater color control than live action. Sponsors, he said, will find this a most important consideration.

The present shortage, brought on by the demands of television, exists among all the skills necessary in animation production. These include designers, inkers, in-betweeners and opaquers, he said. According to a spokesman of New York Local 341 of the Motion Picture Screen Cartounists, there is now full employment among all animation workers despite a usual summer drop.

The need and opportunity for specialty schools to train animators is a great one. There are no such private schools today despite the good pay animation workers now enjoy. At least two of the major theatrical animation companies do conduct a limited training program, but these hardly fill the needs of the industry. Producers of TV commercials and industrial films do occasionally employ novices for training, but any large scale program would seem to be impractical.

The pay scale of animation workers is higher than in other art fields, said Lowendahl. This point alone should attract many talented artists whose skills can be adapted to animation. The need is evident now and will certainly increase, he said. Private schools should take this into consideration. Limited courses in animation could also be offered to advertising agency executives who would find such training invaluable.



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THE + FACTOR ... starts with individual INSPIRATION... from which is born the IDEA that motivates fine work...it ends with EXECUTION... the ability to carry to an intelligent, workmanlike completion the idea that solves your present problem ... and gets results!

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- AMERICAN TELEPHONE & TELEGRAPH CO. and associated BELL Companies. "NOW YOU CAN DIAL" and "DIALING TIPS" in Eastman Color, currently in release in wide-screen theatres, on TV, and non-theatrical... obtaining outstanding public influence results.
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#### Instruments of Rocket Flight Shown in "Eye of the Range"

 Optical and electronic devices used to instrument a rocket or guided missile flight are shown in Eyes of the Range, a new 20-minute color motion picture released for local distribution by the Flight Determination Laboratory. White Sands Proving Ground, N.M.

The film depicts data reduction and film processing equipment employed at FDL. A special sequence is devoted to the UNIVAC—the giant electronic brain that FDL uses to compute the final report on a missile flight.

Eyes of the Range also shows NKE and Corporal rocket firings along with actual data films of a NKE intercepting its aerial target. The film's climax shows acceleration sled tests at Holloman Air Development Center.

The film employs a new high fidelity sound system, recently perfected in Hollywood, that authentically reproduces missile and rocket sounds, telemetry signals, timing pulsations and many other audio effects in their true perspective. It was filmed in the new Eastman Color process.

Eyes of the Range was completed in Hollywood by the White Sands Signal Corps Agency Pictorial Division. It was produced by William Lieberman, directed by Henry Balcerzak from a script by Wyndel Haynes and Robert B. Steel.

### Coast Guard Releases Film on Philippine Loran Stations

◆ Loran Comes to Batan, a new 16mm documentary in color, was released by the United States Coast Guard in September.

The 28-minute film records the planning and erection of a chain of Loran stations in the Philippine area. Emphasis is on the Batan Island station, where construction activities are followed from breaking of the ground to on-air operation. The film is cleared for television.

#### New Films Listed in U.S. Steel Cotalog

• Latest edition of the L.S. Steel Corporation motion picture catalog contains listings of four recent films, Barns for Better Dairving (28 min.): Sinews of the South (31 min, restricted to southern states): The Suspension Bridge (26 min.): and The Il aiting Harvest (23 min.). Free copy is available from 525 Wm. Penn Place, Pittsburgh 30.



Meet "John Henry" in the new Gerber-spansored motion picture now avoilable.

#### Gerber Products Sponsors Film on Infant Nutrition

◆ The Gerber Products Company, Fremont, Michigan, makers of foods for infants, has launched its first film. Mealtime for John Henry.

This 27-minute, black and white picture shows parents, grandparents and parents-to-be the importance of good nutrition to growing infants. It is anticipated that hospitals will use the film in pre-natal courses for expectant mothers.

Produced by Wilding Picture Productions. Inc., the fibm will be circulated to private groups and television stations by Modern Talking Picture Service, Inc. Gerber representatives also will make use of prints.

#### Kling Producing Seven Films for General Electric Company

◆ Seven product films for General Electric Company, Louisville, Ky.. currently are being produced at Kling Film Productions, Chicago.

The pictures, in Eastman color, are on combination washer-dryers, ranges, kitchen centers, freezers, air conditioners, refrigerators, washers, and dryers. Each runs from 10 to 15 minutes in length.

Two crews are shooting simulataneously. Directors on the series are Lloyd Bethune. Don Zabel and Bob Edmunds. Dave Savitt, A.S.C., and Peter Wexler are the cameramen. Kling writers Hilly Rose and Ruth L. Ratny cooperated on the project.





# "'Superior' 2 has plenty of flexibility . . . helps us meet tight TV schedules,"

says Bill Brodford, ASC, Director of Photography, Flying-A Productions

"Shooting TV Westerns really keeps us going at a fast pace!" comments Bill Bradford, "hut Du Pont 'Superior' 2 helps us keep right on schedule. It's seldom that we miss getting all the action on film on the first take.

"I've used 'Superior' 2 for several years," the veteran photographer continues. "'Superior' 2 speed, latitude and image quality are exceptionally good, and I appreciate the helpful service I've always had from Du Pont Technical Representatives. The resolution of Du Pont Film is excellent, too – gives us really fine picture quality."

Bill Bradford's been shooting Westerns ever since 1923 and was First Cameraman on one of the first motion picture series on television. "In shooting for TV," the wellknown photographer says, "the range of subject contrast is considerably lower than for motion picture work. The flexibility of 'Superior' 2 meets this need, Our camera men shoot without restrictions... have al most unlimited freedom."

There's a type of Du Pont Motion Picture Film to meet your requirements; television ... studio ... teature ... instrumentation ... sports ... newsreel and high speed. To be sure of the best, specify Du Pont Film in any standard length (100 to 3,000 feet).



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In Schools, Churches. Project test papers for comparison, news clippings, coins, gears. Show Bible Stories, pictures from books and other teaching materials.

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#### **AO** Educator 500

Your brightest buy for  $2^{\circ} \times 2^{\circ}$  slides and film strips. 500 watt - blower cooled -  $31/2^{\circ}$ ,  $5^{\circ}$  or  $7^{\circ}$  projection lens.

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Simple to Operote, Just flip a switch and insert copy. The AO Opaque focuses easily — keeps projected objects cool. Readily portable, 1000 watt lamp gives unmatched screen brilliance.



### 16mm Picture Converted to Filmstrip by Wolff Studios

◆ I misual treatment of a soundand-color 16mm motion picture to convert it to a reading film strip has been completed by the Raphael G. Wolff Studios, Inc. of Hollywood for use by the American Meat Institute as a feature of the latter's display at the Cologne Food Fair in Germany in October.

Twenty-eight key scene frames from This Is Life, the 29-minute film produced by Wolff Studios for VMI four years ago, have been transferred to 35mm Eastman color. Each frame is preceded by a title card, in German, using the gist of the narration which covered the original pictures, The resultant reading film strip is designed for a running time of approximately 10 minutes.

Wolff Studios currently also is in production on a new sound and color motion picture for the American Meat Institute entitled *Three to Get Ready*, to be completed late this year.

### RCA's Compatible Color TV at Biological Photo Meeting

• A compatible color television system developed by the Radio Corporation of America for medical use was shown before the convention of the Biological Photographic Association, held in Milwaukee, Wisconsin, August 30.

The new system can be used for closed-circuit color to applications or for handling program material over commercial to facilities, according to L. E. Flory, RCA scientist, who conducted the showing.

The BPA embraces medical, educational and industrial technicians engaged in the preparation and presentation of visual programs, such as films, charts, and slides, for instructional and demonstration purposes.



Scene above is from the new Kadok film "Meet Photoscreen Printing"—of special interest to graphic arts executives.

### Photoscreen Printing Shown in Kodak Promotional Film

• Art directors, advertising clubs, and photoscreen printers are expected to find useful a new film. Meet Photoscreen Printing, prepared by the Eastman Kodak Company and now ready for national distribution. Potential audiences include printing customers, service and community clubs and technical groups.

Produced in color, the 15-minute film tells the story of photoscreen printing's abilities in printing any color on any object. Made in Kodak's department of manufacturing experiments—where the Kodak Ektagraph process continually is tested under trade conditions—the picture shows how the versatility, accuracy and sharpness of photography have been combined with the manual-kills of the silk screen artist to produce this new technique.

Companion to the film is an eightpage pamphlet which also stresses the hundreds of ways photoscreen printing can be used in advertising, sales promotion or wherever the printed image is needed.

Meet Photoscreen Printing is available without charge on request to. Camera Club and School Service. Eastman Kodak Company. Rochester 4. N. Y. Copies of the pamphlet for audience distribution also are available without charge.

#### Vistascope 16 35 mm Lenses Available

♦ The 16 35mm Vistascope wide-screen lenses. featured at this summer's National Audio-Visual trade show in Chicago, are available for immediate delivery. Both projection and taking lenses are economically priced. For details write Vistascope Corp., 100 Central Park South, New York 19, A review of recent work done with this lens will appear soon.

# Coronet Bold

These lines set in 60 point size

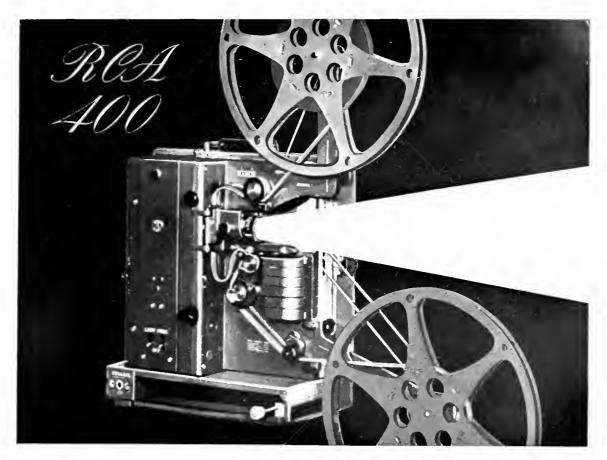
Available in 36, 48;

A beautiful script for titles

One of many typefaces available in Knight Studio Titles

# KNIGHT STUDIO

159 East Chicago Avenue, Chicago 11, Illinois



# Prima Donna

A star performer always... one that you can depend upon to provide a real showing—not a show of mechanical temperament. For quick, easy threading, for silent mechanism, for clear, steady pictures and smooth, clean sound—choose the RCA 400 16 mm sound projector. With your first experience you'll appreciate why novice

#### WITHOUT TEMPERAMENT

operators develop confidence in their abilities when using this simple, tamper-proof machine. Even beginners learn quickly to put on a show in 5 minutes with an RCA 400! Ask your local RCA Distributor for a demonstration at your convenience . . . or send coupon for further information today.

(RCA)	Radio Corporation of America Dept. WB-25, Building 15-1, Comden, New Jersey	
AUDIO-VISUAL PRODUCTS  RADIO CORPORATION  of AMERICA	Please send me further data on RCA 400 Senior Junior Sound Film Projectors.	r ond
ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.	ADDRESS	
in Conedo: RCA VICTOR Company, Limited, Montreal	CITYZONESTATE_	

# Visual Presentation Technique

Producer Executives Give Their Views on the Effective Use of the Sound Slidefilm Medium

## **Commentary on Slidefilms**

by Pud Lane, Vice-President, Slidefilm Division, Transfilm, Inc.

 $B^{\mathrm{USINESS}}$  Screen recently editorialized on the need for a public relations campaign to promote the 16mm motion picture industry. We in slidefilms need such a program, too. By far, the greater percentage of business and industrial firms do not use this visual aid in their sales and training programs.

Potential users of such film must be taught that the modern sound slidefilm is a great improvement over the clumsy and poorly conceived slide systems of the past. We must destroy the old conception that slidefilms are a "poor man's motion picture". Good public relations will help accomplish this.

Because new techniques and projection equipment have been introduced by the slidefilm industry, our job of education is doubly important. At Transfilm, we ask ourselves a very basic question before advising the use of any one system. Will deviation from the standard method of production and projection improve, have no effect or detract from the message of the film? From this point, we then consider budget and work out the best presentation. Slidefilms and motion pictures do have this one point in common . . . the most expensive production is not always the most effective.

If the use of wide screens and appropriate lenses have no added impact to a slidefilm presentation. why go through the expense of added equipment and larger screening facilities? Unless widening the field of vision gives the viewer a greater grasp of the film's message. the use of such equipment becomes an additional production expense and a misuse of promotional moneys. This applies mainly to the workaday film which pitches dollars and sense ideas to a captive, but willing audience. In other instances. especially conventions where large audiences are involved, a bit of "splash" may be helpful and leave a more lasting effect.

The purpose of the majority of slidefilms is not to entertain. Therefore, the entertainment values of new devices should be secondary considerations. If the prime objective ...that of selling, training or inspiring . . . is considered first, any entertainment value which comes as a result is so much gravy.

Slidefilms should not be made to emulate or compete with motion pictures. If we persist in pacing the slidefilm to the motion picture, we will surely perpetuate the "poor man's film" concept.

We in the industry must give slidefilms the distinction they deserve. For the moment, let us not rush to make all slidefilms wider. deeper, louder, taller, more colossal or stupendous. Let us, instead, give -lidefilms a greater dignity by having them accomplish the jobs for which they were conceived. Results will bring recognition and acceptance.

# From the Agency Viewpoint

by C. Robert Isely, President, Pilot Productions, Inc.

THE MOTION PLOTTER and films for television have come to be considered a more "glamorous" type of activity, which may have contributed to the neglect of the sound slidefilm.

We should all remember, however, that the workhorse of our industry, the sound slidefilm has motiated hundreds of thousands of

salesmen, who in turn have sold billions of dollars worth of goods and services. It has trained countless service personnel to the end that they have kept tractors, trucks and various other mechanical devices in top operating condition thus preserving the inventory value of our economy. And perhaps most important of all, the sound slidefilm has increased elliciency by helping people to communicate with other people.

Specifically, we should like to describe a current and growing use of the medium in the advertising agency field.

Agencies must, of course, prepare their campaigns six months to a year in advance. These plans revolve around a central theme, and in order that the result be consistant . . . roughs. layouts. and similar visual material must be prepared for the entire campaign . . . at least in the broad details.

This early planning material must be approved by the Client, and in the past has been looked at and discussed by the men involved, around a table or in a meeting.

Many agencies now prepare a color slidefilm, using as pictorial material the rough drawings, market analysis, and similar related material. The description of the campaign is on the recording.

Using the slidefilm medium, those people who must approve such a program can see clearly the visual aspects of their campaign, at the same time they hear a considered and lucid description. Perhaps most important of all, the program can be presented in it's proper sequence, and with it's continuity uninterrupted.

Another variation of this same type of use involves a different audience. Many times the sales manager wants to show his distributors, distributor salesmen, and his own regional sales staffs, what kind of national advertising is backing up their efforts.

A sound slidefilm can show what magazine ads. newspaper ads. billboards, and point-of-purchase material is in the planning stage for the next six months or year.

The sound slidefilm condenses in a small, efficient package, a multitude of facts, plans and items of a visual nature. It lets a salesman in Nebraska in January see what billboards in his area will show in June: what ads in "Life" will look like in September: what store banners will be used in December: and the basic sales philosophy behind the whole campaign.

In our opinion, the sound slidefilm medium is successful in the agency communications field because of it's three basic attractions: economy, short fast production schedules, and flexibility to allow inclusion of many varied kinds of visual material.

### Memo to Producer Salesmen

by J. J. Chisholm, Sales Manager, Associated Screen News, Ltd.

 ${
m M}_{
m the}$  Production Salesmen in the motion picture industry overlook one of the most versatile and successful audio-visual aids used commercially, the sound slidefilm. Too many producer-salesmen think only of the sound motion picture when discussing the use of film with a prospective customer and pay little attention to the requirements of the customer. In some cases, other visual aids can prove to be more profitable to the client.

In reality, these producer-salesmen do not do justice to either the customer, the business film industry as a whole or to themselves. The producer-salesman who sells audiovisual aids should be an authority on the use and purpose of the different aids, methods of production and methods for successful distribution. In the eyes of the client, the salesman is the producer's representative and is, therefore, considered to be an authority on all audio-visual aids. His responsibility goes a step further for on the strength of his proposals, he has either developed and produced a successful aid for his customer or.

because of poor judgment, he has soured his client from ever considering this medium again.

Let us pan to a close-up of a discussion between a film producer--alesman and a woolen manufacturer who turns out woolen yardage that is sold nationally. They are discussing a proposed film. The manufacturer has a limited budget. The woolen market is in a somewhat distressed state due to so many synthetic materials on the market. His competitors are underselling him slightly with inferior product and his salesmen need a good, practical convincer to break down sales resistance and increase volume.

The manufacturer would like to produce a sound, color motion picture of his manufacturing plant to stress quality in his merchandise. styling in his patterns, etc. He has some sound selling points. He uses pure, color-fast vegetable dyes much superior to his competitors' less substantial mineral dves. In weaving, he uses a uniform twist in his yarns, thereby eliminating flaws and uneven weave. His patterns are just (CONTINUED ON PAGE 62)

### UNITED STATES GYPSUM COMPANY

300 WEST ADAMS STREET

UNITED STATES OTPSUM

July 21, 1955

Mr. Kern Moyse Peerless Film Processing Corp. 165 W. 46th Street New York 36, N. Y.

Dear Mr. Moyse:

During the past 2 years, you have completely checked, repaired and rejuvenated between 30 and 35 prints of 8 different motion pictures used by our field sales organization.

You handled this job very thoroughly and competently and did everything that you could to protect our investment and to get the work done within our budget.

The finished results have been highly satisfactory to all of us including our management people and our field sales organization.

We appreciate your excellent handling of this job for us, and as we have further work of this type, we will certainly plan to send it along to you.

Very truly yours,

UNITED STATES GYPSUM COMPANY

H. R. Deadman,

Manager, Advertising Department

HRD:ag



260 prints reconditioned...over 285,000 feet...and not a dollar expended for replacement footage.

Reconditioning of prints can prolong their useful life and, at little cost, avoid expensive replacements

— a boon to any film budget.

22 YEARS EXPERIENCE IN SAFEGUARDING AND RECONDITIONING FILM

AN EYE-FILLING MOMENT FROM "SOFT AS A CLOUD"

a little different and more appealing. Above all, his plant and equipment are spotless and his employees are trained experts, not just factory hands.

However, because of the location of his factory and scattered distribution, he cannot bring his customers to the factory. Reasoning that pictures of some sort will enable him to tell the story and sell more goods, he has called in a well-known producer to advise him of costs, procedure and distribution.

After listening to his story, the producer-salesman finds that the budget will allow for a 16mm color. sound picture but with not money left over for projection equipment or additional prints. This plan is immediately discarded by the producer-salesman. They then discuss the possibility of a short, silent picture. The producer-salesman points out that this would be equally foolhardy as it would be too expensive and a picture without sound would not carry impact. At this point, the producer puts forth a sound. practical approach to the problem. A sound slidefilm in color.

His reasoning was thus: The small budget would provide for a slidefilm that would contain all necessary pictorial information and the sound on record would tell the story in a truly convincing manner. Each salesman could be provided with a complete kit containing a small, portable sound film projector, copy of the color filmstrip and a record. The sales story would be approved by the manufacturer, his sales-manager and his advertising department.

In using the slidefilm, the salesman would have a selling tool that could be shown to individuals or small groups in any customer's office or sales room. The equipment is easily carried and can be set up very quickly in any office or hotel room. The presentation would arouse the customer's curiosity and, in seeing it, he would be more convinced of the quality of the manufacturer's product. In short, it would build a better relationship with the client both for the company and the salesman.

This sound selling on the part of the producer-salesman made a new customer for the motion picture industry—a customer whose problem was intelligently analyzed and who would not conclude that audiovisual aids were a costly venture that did not produce results and drop them from any future sales planning. In this case the producer was honest in his sales procedure.



This lovely miss enjoys the benefits of soft water in one of the lighter moments from the Dow Chemical Company's "Soft As a Cloud."



...and should have fades, dissolves and WIPES...

The Calvin Co.



Complete Services . . . Color Processing & Printing, B W Processing & Printing, Recording, Editing, Optical Effects, Animation, Titles and Magnetic Sound Striping



states that while soap and detergents help to a degree in the cleaning job, nothing really excludes the seum-formed disasters caused by hard water except soft water. Water-softener equipment in the home, utilizing high-capacity resins is the real solution, the film says. Such equipment assures rain-like water for all cleansing purposes.

Premiered in New York, Chicago and Los Angeles, circulated by dealers who have initial priority on prints, plugged by home experts, shot to public-service-time audiences on television and distributed on a steady national basis by Modern Talking Picture Service, Inc., on free loan, Soft as a Cloud will be bringing Dow Chemical Company's resin-soft water ideas to homemaking clinics, general adult groups, secondary schools and colleges, During the cocktail hour, Dow official ears heard favorable comments.

Soft as a Cloud was out in time for National Soft Water Week, September 12-18. Modern Talking Picture Service arranged 25 telecasts of the film for that week. Dow's film is beginning its long range job of convincing homemakers that in an age of appliances hard water is "old fashioned." The film can serve to arouse keener interest in the more detailed printed matter which Dow research has inspired. Dow expectthat the kind of enthusiasm generated at the premiere can be used by soft water equipment dealers to draw attention to themselves and their wares and to rally the dealers to a new market.

# Safeguarding Power Lines Westinghouse Film Task

Sponsor: Westinghouse Electric Company.

- Title: Power to Protect, 16 min color. produced by Depicto Films Inc.
- ★ Westinghouse, in this film, shows the history of lightning protection from the early experiments of Franklin and others, to the most modern devices which prevent damage to the nation's power transmission facilities.

With a script by Oeveste Grand ucci. Depictor Films has made the picture as a Filmagraph (slide motion technique) with special effects which make it a unique and handsome presentation. Artwork for the film (by Marilyn Fisher) was done in crayon on pebble grain boards, giving a deep, opalescent quality to the film. Also notable if a striking use of black and low-key colors not usually seen in art and mation.

# With successful color film producers, Ansco Type 238 Duplicating Film is tops

"Consistently outstanding" is the phrase commonly used to describe the work of Campus Film Productions. But those who know Nat Campus well are not mystified by this continuing record of successful pictures.

For Nat, the guiding hand of his organization, has been directing and producing fine motion pictures in color for twenty-one years.

Although his films have covered a wide variety of subjects, Nat recently has specialized in human relations pictures in color. A perfectionist in story and detail, it was only logical that Nat should have been one of the first producers to recognize the superior qualities of Ansco Type 238 Color Duplicating Film.



Nat Campus, Campus Film Praductions, New York

Among the recent Campus productions printed on Ansco Type 238 are:

- "That the Deaf May Speak"
- "And So They Grow"
- "Three to Make Ready"
- "There's Color in Your Life"
- "Nephrosis in Children"
- "Broncho Pulmonary Segments"

Why not let the record of successful producers and film laboratory management serve as your guide? Insist on Ansco Type 238 Color Duplicating Film for printing your next production!

Binghamton, N. Y. A Division of General Aniline & Film Corp. "From Research to Reality."





M. L. CLOUGH

### M. L. Clough, Management Executive, Joins Strauss & Co.

• M. L. Clough, recently Director of Management Development for the Studebaker-Packard Corporation (as a member of Anna M. Rosenberg Associates), has joined the staff of Henry Strauss & Co., Inc.

Mr. Clough has a fifteen year background in management and sales training. In his post with Studebaker-Packard he was charged with implementing a company-wide communications and training program covering the whole range of supervisory activities from human relations and contract interpretation to grievance handling, quality maintenance and cost control.

Prior to Studebaker, Mr. Clough served as associate director of the AMA School of Management. In this capacity, he planned and administered national conferences for the Association's Personnel and Manufacturing Divisions, and participated in the creation and direction of the AMA's Management course for senior company officers and directors.

Mr. Clough has also held posts as Assistant Training Director for the Bigelow-Sanford Carpet Company. Inc., Training Director for E. R. Squibb and Sons, and Associate Professor of Personnel and Industrial Management at The Citadel. He was a consultant for management training to the United States Office of Education and precharter President of the Society for the Advancement of Management.

### Cooper Named PR-Ad Director for Associated Screen News

 Kenneth V. Cooper has been appointed director of public relations and advertising at Associated Screen New, Ltd., Toronto.

Jack Chisholm has relinquished this post to head Associated's Ontario sales department and Toronto production unit. In addition, Cooper will manage the studio's theatre trailer sales division.

#### News About the People Who Moke Sponsored Pictures

### J. R. von Maur to Depicto Films as the Executive Vice-President

• John Hans, President of Depicto Films, Inc., has announced the appointment of Jack R, von Maur as Executive Vice-President.

Mr. von Maur's activities will be directed toward visual sales training and promotion programs.

He was formerly with the marketing services department of McCann-Erickson, Inc., as creative consultant for petroleum clients.

#### Florez Appoints Radcliffe Eastern Account Executive

• Appointment of Victor F. Radcliffe as an account executive on the eastern seaboard for Florez, Inc., Detroit-based agency specializing in training and manpower development, has been announced by G. A. Florez, president.

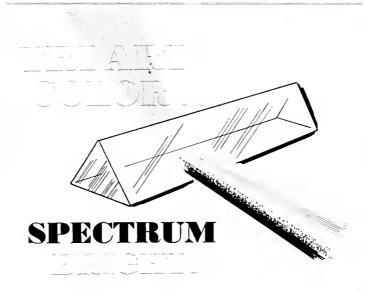
Radcliffe has been in contact and planning work in the visual field with The Jam Handy Organization.

#### Green Joins George Blake, N.Y.

• Charles H. Green has joined George Blake Enterprises. Inc., as an account executive. He was formerly production manager of the Radio-TV department of Doyle. Dane, Berbach.

#### Hundt to Gray-O'Reilly Studios

 Charles J. Hundt has joined Gray-O'Reilly Studios in New York as a producer-director.



- 35mm color release prints
- Kodachrome printing
- 35mm filmstrips
- 16mm Kodachrome enlarged to 35mm color





Raphael G. Walff (right) presents watch hanaring service to Arthur W. Treutelaar,

#### R. G. Wolff Honors Treutelaar for Quarter Century of Service

• In September, 1930. Herbert Hoover was President of the United States: the stock market was trying to recover from its biggest collapse; the British arrested Mahatma Ghandi again — and Arthur W. Treutelaar went to work for the Raphael G. Wolff Studios, Inc., producers of business and industrial films.

In commemoration and celebration of the twenty-fifth anniversary of the latter event Treutelaar, now executive studio supervisor for the picture company, was guest of honor at a mid-September luncheon tendered all studio employees by Raphael G. Wolff, president of the company, and presented with a gold wrist watch.

#### Kayfetz-Hoskins Form Service

• Victor Kayfetz, head of the film production company of the same name, and Winfield Hoskins, recently TV Copy Supervisor of Needham, Louis & Brorby, Chicago advertising agency, have set up a new service to advertising agencies called Creativision.

Creativision will seek to function in four capacities: creative advertising consultation, copywriting and art. NYC production liaison, and film production.

Though a separate organization, the new service will be closely associated with Victor Kayfetz Productions, Inc., and, in fact, will use the same staff, facilities and office—1780 Broadway, New York.

#### Masters Sells Boston Studio

◆ Maurice Masters, who has operated the Master Motion Picture Company since 1925, has sold the business to Ayner Rakov, former program manager of radio station WBZ in Boston. Masters will provide a film consultant service for business users of film.

# **GUARANTEED\***

# Coverage of **90%** of all TV stations and markets with your film!

The Sterling Television Co., Inc. has been in the television film business since 1946. A pioneer in the servicing of films to TV stations, Sterling and its sales force have built a reputation of unqualified success and integrity.

Now, the knowledge and ability of Sterling is available to the sponsored film field, bringing to the placement of these films the kind of intelligent "sales sense" that can be developed only through years of experience and intimate knowledge of the medium and its requirements.

Sterling applies this experience and know-how to the job of placing your film:

- IN THE RIGHT MARKET
- WITH THE RIGHT AUDIENCE
- WITH THE MAXIMUM COVERAGE

Sterling's special syndication programs are created for *your* film, to fulfill *your* objectives. To see how you can get the maximum television use for your film, send for your free copy of the 16 page booklet, "SYNDICATION OF SPONSORED FILMS TO TELEVISION STATIONS."

STERLING TELEVISION COMPANY, INC. 205 EAST 43rd ST., NEW YORK, N. Y.

#### PARTIAL CLIENT LIST

SWIFT & CO.
PIPER AIRCRAFT
MATSON LINES
WESTINGHOUSE
PORT OF LOS ANGELES
SEABOARD RAILROAD

MAYTAG COMPANY SOCONY-MOBIL OIL CO. ROCK ISLAND RAILROAD TAMPA CHAMBER OF COMMERCE BRITISH PETROLEUM COMPANY COLUMBIA GAS SYSTEM

RUDER & FINN
G. M. BASFORD
JOHN PATTERSON
FULLER & SMITH & ROSS
BO BERNSTEIN
JAMES STEWART

CUBA
UNITED NATIONS
AUSTRALIA
NORWAY
NETHERLANDS
TURKEY

# EFFECTIVE VISUAL PRESENTATION will carry YOUR SALES MESSAGE right to the POINT OF PURCHASE

# CONSULT US ON ALL YOUR FILM PROJECTS

We bring creative planning, expert writing and technical skill to the production of successful Sales Training and Promotional film projects.

- Motion Pictures
- Slidemotion Films
- Sound Slidefilms
- Animatic Filmstrips
- T V Commercials
- Slide Presentations
- Telops
- Vu-Graphs

# Depicto Films

254 West 54th Street New York 19, N. Y. COlumbus 5-7620

#### Need Production Service?

• A detailed listing of leading film laboratories, animation, music and similar sources for producers and sponsors will be featured in the November issue of BUSINESS SCREEN.

#### **EXECUTIVE NOTES**

### Jamieson Film Company, Texas Expands Sales Activities

• Jack Gwyn has been appointed Southwestern sales representative of The Jamieson Film Company. Dallas. Texas, motion picture producer. He will work with the company's clients in the production of industrial and sales training films and television films.

Gwyn's appointment is part of a general expansion of the Jamieson Film Company which next year observes its 40th anniversary. Gwyn



JACK GWYN

has been active in the Dallas advertising picture for the past eight years. He has been directly associated with the motion picture field for two years prior to joining the Jamieson Film Company.

#### Larry Wagner to Disney in Expansion of 16mm Film Sales

• Larry Wagner has been placed in charge of all school sales for California by Walt Disney Productions' Non-Theatrical Film Division.

In joining the Burbank studio. Wagner replaces Paul Roelofs, who in turn has accepted additional responsibilities for over-all administration of the Disney 16mm operation.

This appointment brings an experienced audio-visual specialist to the Disney staff and marks an additional step in the expanding plan of the studio toward making selected Disney materials more readily available to educational film libraries.

#### ATV Films Productions In New Long Island City Studio

• Executive offices and the editing department of ATV Film Productions, Inc. have moved from 1600 Broadway. New York, to the studios at 35-01 Northern Boulevard, Long Island City, ATV has been operating two large sound stages at the Long Island City site for the past six months while an adjacent building was remodelled to accommodate an additional stage.



A black from heart of Hollywood: the main studio of Skinner Productions,

#### **Skinner Productions Offers Full Sponsor Service**

★ With studio facilities at 6226 Yucca Street in Hollywood now fully equipped, Skinner Productions has announced a full range of sponsor services, from creative to complete production of motion pictures and slidefilms, standard and widescreen, in color and black and white. Creation, production and direction of business conference and closed-circuit TV presentations are listed by the company.

The main sound stage at Yucca

Street plant is 110' x 110' x 40' with a second stage, 45' x 70' x 40' permitting simultaneous production of TV spots and slidefilms. Assisting Mr. Skinner, as president and executive producer, are Tom Curtis, in charge of production: Arnold Daly, general sales manager; Albert Kelley, in charge of the Commercial Film Division: Nelson Gidding, executive story editor and writer; and Alan Crosland. Jr., chief film editor, heading up the staff.



PRODUCTS CORPORATION
250 West 57th Street New York 19, N. Y.

SEND FOR CATALOG

BUSINESS SCREEN MAGAZINE

# ONE-STOP SOURCE for FILM PRODUCTION EQUIPT.

# A Profitable All-Purpose Film Processor

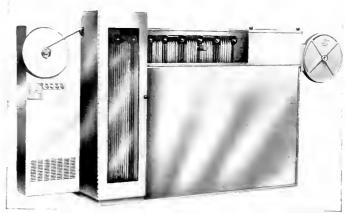
**AUTOMATIC** 16mm

Bridgamatic\_JR.

BRIDGAMATIC JR. REVERSAL assures quality pictures in minutes—Spot news and sports events can be shown immediately after they occur. The Perfect Alt-Purpose Processor at a price anyone can afford. Reversal speed 1000' per hour—also does negative and positive film. Light-Tight compartment for daylite operation, 8 stainless steel tanks, completely automatic "Dry-to-Dry." Ideal for TV stations, Photo-finishers, Industrial or Documentary Producers, Universities, Microfilmers, Small Labs., etc.

MODEL R \$1995—Includes basic Bridgamatic features such as overdrive, nylon bearings, air squeegee, built-in drybox, blower, heating elements. 400' enclosed magazine and daylite compartment.

MODEL RA \$2495—Same features as Model R, plus continuously variable speed control, 1200' enclosed magazine, feed-in and take-up elevators.



TAKE ADVANTAGE OF S.O.S. TIME-PAYMENT PLAN Trade-ins Accepted . . . Send List.



"Auricon Pro-600" with Lens Blimping Hood, Auto Parallax Finder with Magazine, Tripod



'Auricon Pro-600" with Single-Mount, Tele-Finder Objective, View Finder, Magazine



-"Auricon Pro-600" with Critical Ground-Glass Focusing, 3-Lens Turret

#### SPECIAL OFFER to AURICON-PRO **OWNERS**

S.O.S. will accept your old camera as a trade-in for the "ALL NEW Auricon Pro-600". Time Payments, Too!

# S. O. S. has Your Best Deal on The ALL-NEW "AURICON PRO-600"

for 16mm Optical Sound-On-Tilm

PROFESSIONAL PICTURE CAMERA WITH BUILT-IN FEATURES

- ★ Self-blimped for completely auiet studio operation. The silent film flow of The "Auricon Pro-600" is proof of precision design. Your sound-recording microphone never picks up "Pro-600" Camera noise!
- ★ 600 ft. film Magazines with Auricon-Electromatic Take-up. for 16 minutes of continuous "Talking-Picture" filming.
- ★ Synchronous Motor Drive for

- "Single-System" or "Double-System" Recording.
- ★ Available at added cost is "Single-System" equipment for Optical Sound-Track-On-Film, "C mount" Lenses, Film Magazines, View-Finders, 3-Lens Turret, Critical Ground-Glass Focusing, Lens Sun-Shades. Tele-Finders, etc.
- ★ Sold with 30 day moneyback guarantee, you must be satisfied!

Write for free illustrated "All New Aurican Pro-600" literature and prices.

"The Department Store of the Motion Picture Industry"

Dept. H, 602 WEST 52nd STREET, NEW YORK 19, N. Y.



HOLLYWOOD, CALIF. BRANCH OFFICE — Dept. H, 6331 Hollywood Boulevard, Hollywood 28 — Telephone HOllywood 7-9202

# CRAIG BIG SCREEN MOVIE VIEWER



- Large (31/4 x 41/4 in.) hooded screen
- Flat field projection lens and ground & polished condenser lens
- · Rotating optical prism shutter
- Stainless steel film guide
- Left to right film travel
- Automatic lamp switch
- Built-in frame marker
- . Focusing and framing adjustments
- 75 watt projection lamp
- \$49.50 for 16 mm. or 8 mm. model

No need to darken the room when you use this brilliant big screen Craig Movie Viewer. Ideal for viewing or editing motion pictures or TV films. Easily set up with Craig or other standard rewinding equipment. Craig complete editing equipment is made in two models:

CRAIG PROJECTO-EDITOR—Portable motion picture viewer and editing outfit weighing 10½ pounds. Consists of Craig Viewer illustrated

above, Take-up and Rewind Reel Spindles, Craig Master Splicer, Craig =7 Film Cement, and Carrying Case, 16 mm. or 8 mm. model, \$79.50 complete.

CRAIG PROFESSIONAL EDITING EQUIPMENT - Consists of Craig Viewer, Craig Master Rewinds which accept 2000 foot reels, Craig Master Splicer, hardwood mounting board, and Craig Formula =7 Film Cement. 16 mm. model only, \$79.50 complete.

Write for illustrated literature, KALART, PLAINVILLE, CONN. DEPT. BS-9

THE BUSINESS SCREEN READER SERVICE BUREAU IS NOW SERVING MORE THAN 8,000 U.S. FIRMS WHO USE THIS MAGAZINE'S REFERENCE KNOW-HOW

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## **Behind the Production Lines**

## SMPTE Begins Courses on Film Laboratory Techniques

• Three courses of instruction for film industry technicians sponsored by the Society of Motion Picture Television Engineers, in cooperation with the University of California, are underway in Los Angeles. The courses represent the first ellorts of the SMPTE's Committee on Education to meet the growing need for trained technical people in the motion picture industry.

These 18-week seminars in "Motion Picture Laboratory Practice." "Duplication of Color Motion Pictures." and "Humination Optics" grew out of the cooperative efforts of representatives of universities. labor unions, motion picture studios and laboratories to bring instruction in motion picture technology to members of the industry.

Under the direction of Dr. John G. Frayne of Westrex Corporation. SMPTE president and chairman of the Education Committee, and Sidney P. Solow of Consolidated Film Industries, chairman of the Subcommittee on Training of Film Laboratory Technicians, the courses are being conducted by acknowledged experts in their fields.

The courses will feature William Gephart, processing director. General Film Laboratories: Alan Gundelfinger, plant administration. Technicolor: Allen Haines, chief chemist. Pathe Laboratories, and Donald H. Kelly, of the Technicolor research staff.

The course in "Illumination Optics" will be conducted by Ernest W. Silvertooth, engineer. Librascope. Inc., and the course in "Duplication of Color Motion Pictures" by Roderick T. Ryan, quality control engineer. Eastman Kodak Company.

#### Circle Film Laboratories Completes Expansion for Color

 An expansion that will triple color facilities of Circle Film Laboratories.
 New York, is nearing completion, according to Herbert R. Pilzer, company president, Fred Todaro has been appointed as head of the department.

Todaro, a veteran of 21 years in the film laboratory field, is a specialist in color processing and quality control. He designed and built several pieces of equipment now used in the field, such as negativepositive developing machines for Eastman Color Film and machines for printing color positive film with scene to scene color correction.

is possible

24-hour delivery service on work and answer prints will continue.

### Photographics International New Division of Wolff Studios

◆ Photographics International, a world-wide service to bring low-cost specialized motion picture footage to television, theatrical and industrial film producers, has been established as a division of Raphael G. Wolff Studios, Inc., of Hollywood, it was announced recently by Raphael G. Wolff, studio president,

The new company, with cameramen in 72 foreign lands and in key areas of the United States, will deliver film of any length, embracing any locale, and covering any subject that a client may order. The service is designed to make immediately available, on assignment, establishing and native-action scenes for every possible use in motion picture and TV production.

Concurrent with the announcement of Photographics International, the Wolff Studios also revealed that its vast library of domestic and foreign stock shots, acquired over the period of twenty-five years that the studio has been producing business and industrial films, will also be available to producers of all types of motion pictures.

Ben Munsey, veteran Wolff production executive, has been named managing editor of Photographics International, with headquarters at 5631 Hollywood Boulevard, Hollywood, Calif.



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How to Sustain and make most effective use of the new record high in this country's church enrollment is a primary concern of denominational authorities. The work of turning the fresh membership into an active religious force is a labor requiring extensive leadership.

Application of audio-visual tools in the enlistment and training of leaders for church activity on all levels and in all fields was the central theme of the 12th International Workshop in Audio-Visual Education, conducted at Green Lake. Wisconsin. September 3-9, under the auspices of the Department of Audio-Visual and Broadcast Education of the National Council of Churches of Christ in the U.S.A.

#### 15 Countries Represented

Attended by educator specialists from some 15 countries and 29 of the United States, the workshop explored a-v ways to develop a greatly broadened and better trained leadership in every phase of church work—with children, youth and adults, in Iamily living. Christian vocations, stewardship, evangelism, school administration and mission activities.

Each of these areas were dealt with by special study groups, as were various skills involved in the production, distribution and effective use of a variety of audio-visual materials. The workshop program was conducted with the aid of a-variety of audio-visual methods — motion pictures, slides, tapes, charts, role-playing, skits, Instead of lecture presentations, "buzz-sessions" drew on each member to speak his piece.

#### "Equipment Fair" a Feature

The workshop also was the scene of conferences between Council and denominational leaders and producers and distributors of audiovisual equipment and materials. An "Equipment Fair" exhibited recent advances in sight-sound machinery.

Church use of "free" films and current religious television programs came under discussion. Protestant churches are launching two new series of tv programs this fall and winter and are developing a master plan for an elaborate Christian education series for children to begin in 1957.

Previewed at the workshop, the two new series are *Man to Man*, sponsored by the National Conneil, and *The Way*, sponsored by The Methodist Church for release through the National Council.

Mnn to Man, a 15-minute series, starting October 1, will feature four Protestant leaders: Dr. Ralph W. Sockman, New York: Dr. Donald

#### Using Audio-Visual Tools to Aid Record Church Enrollment Primary Topic at 12th Green Lake Workshop

Barnhouse, Philadelphia; Dr. Louis Evans, Los Angeles, and Dr. John A. Redhead, Greensboro, N.C. The shows will begin in different sections of the country and will rotate every 13 weeks.

The Way, a half-hour dramatic series on the Christian gospel of love, with a different cast each week, is scheduled to begin January 1.

Hundreds of new films and filmstrips were previewed during the week using fifty thousand dollars worth of equipment supplied by manufacturers.

#### Architectural Problems Reviewed

A timely sidelight during the workshop was a study of the implications of audio-visual techniques and requirements on church architecture. Modern trends in church construction present the same problems as current public school con-



Dr. Louis H. Evans, nated minister-lecturer, appears in the "Man to Man" television series.

struction — involving as they do extensive use of glass and steel. Lighting, acoustical and ventilation problems created by new fashions in institutional construction must be quickly solved so that architects can adapt building plans to the expanded use of today's teaching tools, members were warned.

"The half billion-dollar-a-year new church building program is in jeopardy of being outdated before construction is completed if Christian education leaders and architects fail to take into consideration basic requirements for integral audiovisual techniques."

Thus was the situation stated by The Rev. S. Turner Ritenour, Philadelphia. Since over 50% of this multi-million dollar church expansion goes for educational facilities. budget-minded individuals should be encouraged to know that no additional spending is required to keep up with electronic progress through careful advance planning, it was pointed out.

# up with electronic progress through careful advance planning, it was pointed out. Exploitation of Indians Depicted in Missionary Film Contemporary exploitation of the

 Contemporary exploitation of the American Indian is dramatized in Indian American, a new Cathedral Films release produced by the Rev. James F. Friedrich.

The 40-minute motion picture is the story of Brother David Givings, a missionary who brings the message of Christ to white Americans who have exploited the Indians as well as to the Indians themselves.

Indian American is designed primarily to meet the domestic mission theme for Protestant churches in 1955-56. It was photographed on location in the heart of the Navajo country. Television actor Hugh Beaumont portrays the missionary. The film was written by Don Johnson and directed by Jan Sadlo.

#### Slidefilm Guide Available

• A 1955-56 edition of the Sound Slidefilm Guide is available from the DuKane Corp.. St. Charles. III. at \$1.00 per copy.





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#### Look Into the Future:

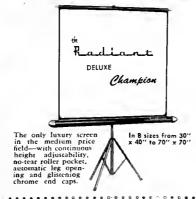
of gadgets to take the drudgery out of their preparation. Things like backaged foods with a chemical neating unit right in the carton: electronic computers to speed the nonsewife through the super-market check-out line: wall-contained gas sooking units; electronic exhaust ans to whisk cooking odors away, and other time and trouble saving paragels.

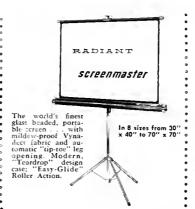
The world of transportation has a "space ship" touch to it, even on he ground. Atomic-powered automobiles and locomotives will carry omorrow's travelers with speed and comfort, while atom-driven trucks will haul the nation's supplies over special truck lanes on super highways. The jet-liner and the "flying aucer" will make a transcontinenal trip seem like a commuter hop, and a weekend sojourn to Paris or Tokyo can be a common affair.

In full color, these and the many other glimpses of the world of 1975 eap into a realism that is, relatively speaking, just around tomorow's corner. They form a fine testinonial to the imagination and productive power that are part and barcel of our free enterprise economy. And they combine into an eloquent explanation of the need for preserving the freedom of our husiness system.

Prints of People. Products and Progress: 1975 are available from the Chamber of Commerce of the J.S., 1615 H Street. Washington 6. O.C. They may be purchased for 125, or rented for seven days or ses at \$15.











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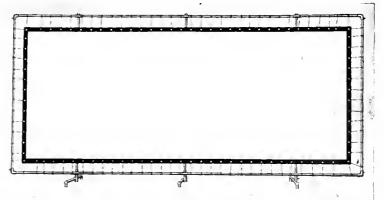
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### **NEW AUDIO-VISUAL EQUIPMENT**

Recent Equipment Developments for Production and Projection

#### Mark II Shutter Conversion Kits for Victor Projectors

• Because market tests have shown that 51% of 16mm sound projectors sold in recent months have been equipped with a two-interruption shutter, the Victor Animatograph Corporation, Davenport, Iowa, has introduced the Mark II Shutter Conversion Kit for its complete line of 16mm projectors.

Recommended for use where light interference and large screens are a problem, the Mark II Shutter is a two-interruption mechanism which breaks the light beam 48 times per second at sound film speed. The light increase is 38% over the three interruption type shutter used on previous models of Victor projectors, which breaks the beam 72 times per second at sound film speed.

The Mark II Shutter conversion Kit now is available and can be installed by Victor service centers throughout the world. All Victor sound projectors now being sold have the Mark II Shutter as optional equipment at no increase in cost.

#### Blue Ceramic Top Lamp Adds Brilliance in Projection

◆ A ceramic blue top lamp for slide and motion picture projectors has been developed by Sylvania Electric Products Inc.

The "Blue Top" projection lamp's ceramic finish, bonded to the glass, is said to concentrate maximum light opposite the lens, creating a brighter, clearer image on the screen. The blue ceramic "bonnet" is baked on and will not chip, scratch, peel, or flake.

### B & H Accelerates Professional Lines

• With the consolidation of the Bell & Howell Company's professional equipment and instrument division in new quarters at Skokie. III. (near main plant at Lincolnwood). new emphasis is being placed on development and manufacture of specialized equipment. James L. Wassell, formerly with Ansco, has been appointed coordinator of the new product group, under George L. Oakley, division man-



CFI Electronic Invention
Gives Accurate Scene Count

• An electronic device which permits accurate scene counting during inspection screening of Iomm or 35mm film has been announced by Consolidated Film Industries, Hollywood, Ted Hirsch, 35mm laboratory superintendent, originated the new scene-count method which is being natented by CFI.

According to Hirsch, the scene counter will enable CFI personnel and customers to identify every scene by number in order to record on-the-spot suggestions for correcting subsequent re-printing.

During printing, the clear edge side of the film is purposely fogged where scene changes are indicated, causing a thin black mark to appear at the beginning of each scene. A photo-electric scanner, mounted on the projector for this purpose, scans the clear edge while the print is being screened. As each fogged strip passes the scanner, the accompanying scene-change is recorded in full view on an illuminated counting device located below the screen in the projection room.

#### Bridgamatic Developing Unit Takes Reversal Emulsions

• An "all-purpose" automatic developing machine which handles reversal processing has been announced by S.O.S. Cinema Supply Corp. The Bridgamatic Jr.. Type RA, takes the new pre-hardened emulsions, including Eastman Tri-X reversal, now being released to the trade.

Bridgamatic RA features a variable speed control allowing changes in developing time from 1.5 to 13

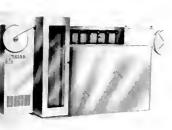
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The Bridgamatic Jr., Type RA

minutes and will process at the rate of 1200 feet per hour at normal temperature. A light-tight section encloses the first four tanks. Cantilever construction permits easy cleaning and maintenance. Standard equipment includes a fee-in elevator, 1200 foot daylight magazine and such other Bridgamatic features as stainess steel tanks, air squeegee, air egitation for bleach tank and self-contained plumbing.

Among recent Bridgamatic instalations are those at the United States Naval Microfilm Laboratory, U. S. Naval Research Laboratory, Indiima University, Esso Standard Oil Company, IBM Corp., and the U. S. Public Health Service, Several teleision stations have acquired the mit. The U. S. Treasury Dept. has 3 Bridgamatics in disbursing ofices.

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#### Bell & Howell 70-DR Camera Features Operational Ease

Operating convenience and improved styling are features of Bell & Howell's latest addition to its series of 16mm model 70 cameras.

The new unit, 70-DR, features a coupled viewfinder and lens turret. When rotating the lens turret, each corresponding viewfinder objective is quickly and automatically posi-



Bell & Howell 70-DR Camera

tioned, thus eliminating the possibility of a user forgetting to rotate the viewfinder when changing lenses.

A satin chrome name plate and satin chrome finish on the newly designed door handles enhances the camera's appearance. The handles permit easier operation of the door latch.

The 70-DR retains all the features of its predecessor, the 70-DL, including seven camera speeds, a 22-foot film run, three lens turret, 100-foot capacity. Iorward-reverse hand crank, a positive viewfinder system and lenses ranging from 10mm to six inches in focal length.

The new coupled turret and viewfinder can be added to existing 70-D series cameras at the factory.

#### Viewlex Shows Project-O-Motic 2x2 & Bantam Slide Projector

• Viewlex. Inc. has introduced the new Project-O-Matic. 300 watt. motor fan cooled. automatic 2x2 and bantam slide projector which is all self-contained, with a built-in automatic slide changer and slip-on aircraft luggage type case.

The Project-O-Matic is constructed of all aluminum high pressure castings, and finished in a two-tone, hardened and baked, wrinkle finish.

Projection of slides is full forward or reverse. When projection in sequence is desired, each slide is first moved into projection position and then returned to its proper tray slot and the next slide automatically projected. A visual "slide selector window" is conveniently located for quick selection of any slide in the numbered trays.

The trays accomodate 30 slides (CONTINUED ON THE NEXT PAGE)

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#### NEW PRODUCTS:

in any type of mount, intermixed if desired. A built-in storage compartment houses an extra tray, making a total of 60 slides filed with and ready for inmediate projection in the Project-O-Matic. There is a compact "tuck away compartment" for the cordset, eliminating loose and dangling cords.

Equipped with a 5 inch Luxtar f3.5 lens, the Project-O-Matic will



Viewlex Project-O-Matic

also accommodate a 5 inch f2.8 lens. A shutter, coupled with the automatic changing device eliminates all light on the screen between slides, making projection comfortable, easy on the eyes.

The Project-O-Matic, with f3.5 lens and complete with case and one tray lists at \$59.95. The f2.8 lens is available at \$9.00 more. As is usual with all Viewlex products, the Project-O-Matic, is backed with a "Lifetime Guarantee."

#### Elgeet Telephota Lenses for 16mm Cameras Announced

• Bearing a new Elgeet Opical Company trade name is a new American-made 3X telephoto movie lens for 16mm cameras. The Cine-Navitar 75mm (3") f 1.9 has a focusing mount which allows focus as close as 3 feet. Its click-stop diaphragm stops down to f22. Hard-coated, it takes series VI filters and fits all standard "C" mount 16mm motion picture cameras.

#### Mitchell Rep in N.Y. Is Charles Austin

◆ Eastern producers needing technical data and other information on Mitchell cameras and accessories may now contact the company's technical representative. Charles Austin at PLaza 7-6812 in that city. His Manhattan address is 127 West 50th Street, New York City 19. Mitchell Camera Corp. headquarters are at 666 W. Harvard St., Glendale 4. Calif



The Earphone Aggregate Box

#### Audio-Master Aggregate Box Distributes Sound to Headsets

• "Earphone Aggregate Box," a new attachment which distributes sound to individual headsets, has been introduced by the Audio Master Corp.. New York.

The implementation of this at tachment makes possible the use o eight headsets for individual ear phone listening. It can be used if conjunction with any record of transcription player, tape recorder radio receiver which has a detachable loudspeaker or a special jack for earphone use. The unit is housed in a compact metal case and covered with a bakelite top, making it easy to manipulate. A 10-foo extension cord completes the unit

# Sonic "Language Master" Aid for Speech, Vocabulary Study

 Applicable to almost all phases o language learning is a new audio visual device being distributed by McGraw-Hill Book Company.

A portable sound reproducer, the "Language Master." presents the human voice from record member, which are coated cards containing words or phrases or sentences recorded on a magnetic sound strip Words, phrases or sentences can be selected from a file, heard in any chosen sequence and repeated a often as desired. The accompanying printed material can be studied visually as the sound is heard. Ton



nd volume knobs are the only conrols used.

Five series of cards will be availble with the instrument for use in peech courses in schools and coliges and in speech correction clinis and remedial centers. The seles include: "Vocabulary Builder eries." "Word Learning Picture eries." "Language Stimulation Seles," "English Development Series." and "Sounds of English Series."

Additional series are being lanned for foreign language inruction and for specialized trainig in language and nomenclature.

#### nsca Now Supplying High peed 16mm Daylight Film

Anscochrome. Ansco's new highbeed color film, now is being supied in 16mm daylight type motion cture film. Anscochrome movie m has an exposure index of 32, is supplied in 50 foot maganes and 100 foot rolls.

Availability of this fast reversal aterial will open new opportunities it picture-taking of a quality not otainable with slower motion pictre film, the manufacturer points

Because of its high speed. Anscorome allows for better pictures in commer light, while permitting used smaller lens openings for greater opth of field. This will be apprecied in close-up work or in the used long focus lenses. The film's high seed also allows for a wider selection of subjects and enables action to be shot in slow motion at high fame speeds.

Anscochrome movie film has a vide exposure latitude, high color felity through the complete tonal rige, and pictures get uniformly drker as exposure is decreased, uiformly lighter as exposure is increased, it is claimed. There is no sft in color balance. This is called "blor curve conformity."

Prices of daylight type 16mm Ascochrome cine film are: 50 foot ngazines — \$6.95; 100 foot rolls \$10.40. Processing is included in the purchase prices and may be due at Ansco Color Laboratories.

#### Peer-Renu Film Process Meets Shrinkage Problem

Shrinkage of old negatives and other material used in duplicating presents serious problems for printing. Up to recent years it was generally believed that nothing could be done to remedy the condition.

For optimum results in printing, lengthwise shrinkage of negatives should not exceed 0.3%. Shrinkage in excess of that results in imperfect focus and hence less than perfect definition in the prints. While negative shrinkage up to 0.6% will permit the making of prints acceptable for most purposes, negatives shrunken beyond that point will produce prints not too satisfactory in definition.

Where negative shrinkage exceeds 1%, prints will not only be of poor quality but there is also a risk of damage to the negative. The extra strain put on the shrunken negative by the sprockets of the printer may tear perforations.

In 1949, the Peerless Film Processing Corporation introduced the Peer-Renu process to meet these problems. In the years since, the process has been of much value to film sponsors in salvaging material that otherwise would have been hopeless or at hest difficult to duplicate, either economically or artistically, It has been of especial help in the television field.

Peer-Renu has been successfully applied not only to 35mm and 16mm negatives but also to color originals and to masters, black and white reversal originals, and even prints that were the only extant material available for duplicating.

Peer-Renn has succeeded in bringing the percentage of shrinkage down well within acceptable tolerances for continuous contact printers. In some instances shrinkage has exceeded 2.5% and has been brought down to almost normal for duplicating material.

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#### FILM AWARD HONORS:

(CONTINUED FROM PAGE SIX)

Bureau for Handicapped Children and produced by the University of Wisconsin. This was the only American sponsored film to win a graduate prize. It shared second place with Family of Man, a CBS-TV film, when it won in the Medical-Surgery category at Venice. Edinburgh does not award prizes in degree but simply cites all films which are screened.

#### Pfizer, Olin Mathieson Films Are Cited

Besides Wild Flowers . . . . two other American sponsored films were awarded "Diplomas of Participation" at Venice: The Broncho Pulmonary Segments. a medical film produced for Pfizer Laboratories by Campus Films. Inc., and Showman Shooter. a marksmanship demonstration sponsored by Olin Mathieson Chemical Corp. and produced by Sound Masters. Inc.

Seventy-three entries were submitted to the Venice festival from the United States. Twelve won recognition.

In addition to the Richfield and Standard Oil pictures, four sponsored films shared the acceptance roster with 15 other U.S. entries at Edinburgh:

#### Four Films Hanored at Edinburgh

Big Scot, a promotional novelty starring Anheuser Busch Company's mighty Clydesdale horses, produced by Wilding Picture Productions, Inc.

Delacare River. Port of Opportunity, an invitation to a commercial transportation center. proffered by The Delaware River Port Authority and produced by Louis W. Kellman Productions.

Glass and You, a product-use story, sponsored by Corning Glass Works and produced by Paul Hance Productions, Inc.

The St. John's Story, an enrollment-minded documentary sponsored by St. John's College and produced by Fordel Films. Inc.

Over 38 feature length films and about 135 short films representing approximately 29 countries were scheduled during the August 21-September 11 program at Edinburgh. The 16th International Exhibition of Cinematographic Art was held in Venice. August 18.

EDITOR'S NOTE: Entries for the annual Freedoms Foundation competition honoring films on the American way of life are due at Valley Forge. Pa. before November 11.

# IMMEDIATE CASH CAMERA EQUIPMENT

NEED EYEMOS (SINGLE LENS AND TURRET), MITCHELLS, ARRIFLEX, DE BRIES, 88H STANDARDS AND HISPEEDS, WALLS, AKELEYS, CINE SPECIALS, AURICONS, MAURERS, FILMOS. ALSO BALTARS, COOKES AND OTHER LENSES. SOUND STAGE, LABORATORY AND EDITING EQUIPMENT OF ALL TYPES REQUIRED. PLEASE SHIP INSURED OR FORWARD DESCRIPTIONS AIRMAIL IMMEDIATE PAYMENT.

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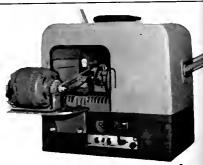
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#### WHAT'S NEW IN BUSINESS SPONSORED PICTURES

#### **3rd AVCO Picture Shows Defense & Industrial Production**

★ The motion picture camera's ability to get around to far points of interest in recording a diversified industrial story is apparent in a new 25-minute sound and color film produced for the Government Products Division of Avco Manufacturing Corporation by Olympus Film Productions, Inc., Cincinnati.

Avco-Performance and Potential displays Avco's activities in defense and industrial production. Dramatic emphasis is given to electronics, airframe construction, precision machining and the production of power engines. The film includes shots of all the most recent helicopter models in action, representing all manufacturers, and many in-flight shots of fighter and bomber jet engine aircraft.

Location shooting for this latest in a series of Avco films took Olympus crews to Avco-Crosley plants in Nashville. Tenn.: Connersville and Richmond, Ind.; to Avco-Lycoming plants in Stratford. Conn.. and Williamsport, Penna. Other camera trips were to Grumman Aircraft. Long Island. N.Y.; the Anacosta Naval Base in Washington, D.C. and to Lockheed Aircraft facilities in Marietta. Ga.

Two other films produced recently by Olpmpus Films for Avco are A Time of Day and Right and On Time. A Time of Day is a public relations film covering the entire scope of Avco's activities with industry and its effect on the lives of an American family as its theme. The screenplay was written by Peg Bolger and manufacturing scenes



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were shot at the plants of Crosley-Bendix, New Idea Farm Equipment, Lycoming, Inc., and American Kitchens. Crosley Broadcasting Corporation also is presented in the film.

A broad, national school and club distribution program for A Time of Day is planned by Hill and Knowlton, Inc., and Modern Talking Pictures, Inc. The film already has received wide television showing.

Right and On Time is another half-hour, color and sound film and is devoted to the defense activities of Crosley Manufacturing Corporation, a division of Avco Manufacturing Corporation.

Avco films currently in production at Olympus Films include Look to Lycoming for Lycoming, Inc., and The Nation's Station for Crosley Broadcasting Corporation. These films are planned for fall release.

Dade County Extolled in "Where the Sun Reigns"

• Wonders of Dade County, Florida shine in Where the Sun Reigns, a promotional film produced by Reela Films for the Dade County Development Board and its advertising agency, August Dorr,

The film stars the glamour cities of Florida's "Gold Coast": Miami, Miami Beach and Coral Gables. It features the sport and spectacle that annually attracts millions of visitors to this shrine of fun and relaxation.

The picture, being distributed by Reela Films, Inc., 17 N.W. 3rd St., Miami, Fla., presently is available only for television, group and school showings.

"So Much for So Little" Shows Recreation Role in Hospitals

• Completion of So Much for So Little, a motion picture sponsored by the National Recreation Association, has been announced by the producer, Dephoure Studios, Boston.

Shot in color, the film tells the story of the importance of hospital recreation in the rapid recovery of patients. Produced by Robert Wald, the picture was made on location at various hospitals in New York and New Jersey.

New England Grid Coaches Can See Replay Day After Game

◆ New England football coaches now can view their teams' mistakes one day sooner, according to Dephoure Studios in Boston.

Dephoure has inaugurated a special football processing service for coaches. Reversal 16mm footage of Saturday games will be in the coach's hands by Sunday morning, the studio states.

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#### NEW JERSEY

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

#### NEW YORK

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford, Immig and Landis, Inc., 265 West 14th Street, New York 11, New York

The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Co. Sd. & Vis. Pdts. 17 New York Ave., Westbury. N.Y.

5. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19. Visual Sciences, 599BS Suffern.

#### • PENNSYLVANIA •

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures. Inc., 4729 Ludlow St., Philadelphia 39.

#### • WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

#### SOUTHERN STATES

#### • ALABAMA •

Lewis M. Stone, Projector Service. "Specialized in Service." 1409 Ford Ave., Tarrant City 7.

#### • FLORIDA •

Norman Laboratories & Studio. Arlington Suburb, Jacksonville.

#### • GEORGIA •

Colonial Films, 71 Walton St., N.W., ATwood 7588, Atlanta. Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

#### • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service. Inc., 815 Poydras St., New Orleans 13.

#### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

#### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

#### VIRGINIA •

Tidewater Audio-Visual Center. 617 W. 35th St., Norfolk 8, Phone Ma 5-1371.

#### MIDWESTERN STATES

#### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co.. 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

#### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

#### • KANSAS-MISSOURI • Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St., Louis 5.

#### MICHIGAN

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

#### • 01110 •

Ralph V. Haile & Associates, 326 E. Fourth. Cincinnati 2.

#### · OHIO ·

Academy Film Service Inc., 2110 Payne Ave., Cleveland

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

#### WESTERN STATES

#### CALIFORNIA

LOS ANGELES AREA

Donald J. Clausonthue Co., 1829 N. Craig Ave., Altadena

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange. 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization. 1402 Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St.. Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

#### SAN FRANCISCO AREA

Association Films, Inc., 351 Turk St., San Francisco 2.

Westcoast Films, 350 Battery St., San Francisco 11.

#### • COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Den ver 3.

#### OKLAHOMA

Cory Motion Picture Equipment, 522 N .Broadway. Oklahoma City 2.

#### • OREGON •

Moore's Motion Picture Service. 33 N. W. 9th Ave., Portland 9, Oregon.

#### • TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

#### • UTAII •

Deseret Book Company. 44 E. So Temple St., Salt Lake City 10.

#### AMERICADE PREVIEWED

(CONTINUED FROM PAGE 28)

At DIO AND VISUAL: Visitors see themselves photographed on the screen of closed-circuit tv; a global "phone-vision" of the future is operated by the viewer. He can call 10 countries. A photograph of a native of a particular country appears on the screen and a sound message expounds the importance of communications in creating understanding among people of different tongues . . . automatic translating machines will pierce the language barrier.

#### TRANSITIONAL ARCH

◆ After viewing the future's promise, the visitor sees exhibits providing objective demonstrations of what the nation and individuals must do to achieve the potential.

Visual: An archway of simulated steel supports an animated, meshing, five-gear arrangement across the top girder. The central, motivating gear is labeled "Freedom" and the other four, driven by it are "Research and Invention," "Productivity." "Profits." and "Competition." Inscribed on the uprights of the arch are four economic freedoms: "The Right" to: pursue an occupation of one's choice, sell the product of his own work, use one's own property, go into business... AUDIO: A voice sets the stage for the second phase of the exposition: "Have you ever given any real thought to the driving forces that make your free competitive enterprise system work in the best interest of all Americans? . . .

#### RESEARCH & INVENTION

 A graphic exploration of the importance of research and invention to our economy and the investment of capital required for discovery and development of new products are presented in this exhibit.

VISUAL: In one panel a magnet



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labeled "new ideas" extracts coins from an investor's purse; a cornucopia of new products emerges, factories come into being as the result of inventions. Other scenes show how the automobile and a breadmaking machine have affected the economy. Another device shows the ratio of patents to population in various countries.

### PRODUCTIVITY EXHIBIT

 ◆ How Productivity — the unit-perman-hour rate of production - affects the living standard is demon-

VISUAL: On a three-dimensional map of the United States, moving devices of manufacture are seen and entering a factory are the symbols of labor and investment funds; this combination, teamed with mechanization and management, makes possible the flow of products seen emerging. Revolving panels depict elements of production, a huge hand receives the products produced.

### PROFITS EXHIBIT

• Profit incentive as an essential driving force of the economy is portrayed in two sections.

AUDIO AND VISUAL: A big threedimensional purse typifies expectations of profits which leads investors to risk money which builds factories, creates jobs. adds to flow of products. A voice explains: "Profits are a deeply-rooted inspirational force in the American economy . . . . Segments of a large silver dollar are lighted to illustrate the distribution of the manufacturer's income dol-

A scale weighs taxes and profits. As taxes are lightened, building after building surrounding the scale comes to life, only to black out when profits are outweighed. At the bottom of this unit, a truck bursting with products heads along the "American Way" road highlighted by a rising sun marked "profit." The wheels of the truck are labeled "management" and "labor."

### COMPETITION EXHIBIT

How the consumer wins in all

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forms of business competition is demonstrated in a two-section display.

Visual: Factories are spectators as new products crouch before a hurdle course. The hurdles light up with decriptions of competitive factors . . . new materials, new processes, new machines, new inventions. A silver cup lights up to announce "The American Consumer" as the winner. Other scenes illustrate specific examples of the effects of competition.

### Kling Studios to Praduce Clearing Machine One-Reeler

◆ A special one reel industrial motion picture for the Clearing Machine Corporation, manufacturers of hydraulic pressure machinery. will be produced by Kling Studios. Chicago, under the supervision of O. Gail Papineau.

Kling's animation program is moving into high gear with Walt Clinton directing the Clearing film as well as five 10-minute subjects for General Electric, three cartoon subjects for the American Bakers Association, and some 30 television commercials.

Kling recently completed The Butcher, the Baker, the Ice Cream Maker for the Paraffin Research Council.

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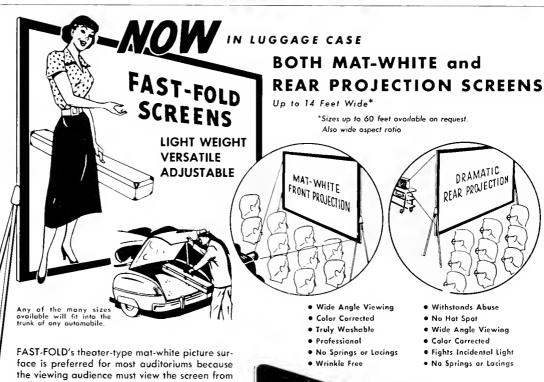
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wide varying angles, and only a mat-white surface appears evenly lighted fram such angles.

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We need an experienced, professional scenario writer, with knowledge of industry, willing to live in Pitt-lourgh. Cleveland or vicinity. We do NOT need a director-writer, producer-writer. speech-writer. proposal-writer or outline writer. but a man who can set picture and sound down on paper in a way that will play. We are an old, well-established wellfinanced company, giving our customers the top quality of the industry, and we will pay top money to the right man. Our people know of this advertisement.

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for Midwest film project, must have studio professional background, recent credits State salary, Write: Box 75.9G.

Business Screen Chicago 26, Ill.

### **National Safety Congress:**

+ CONTINUED FROM PAGE 30) public indifference to inadequate, dangerous roads:

Before They Happen, National Board of Fire Underwriters, which Hashlights experiences of a city fire inspector;

Hooray for Homer. Baltimore & Ohio Railroad Co., warning children not to play on railroad property:

Mrs. Hazard's House. The Prudential Insurance Co. of America. pointing out to parents various child accident hazards.

One unsponsored film will get into the act—Safe at Home, Metro-Goldwyn-Mayer's Pete Smith movie on home safety.

### Continuous Showing of Films

Another sight-sound strong point will be a continuous preview of safety films in the North exhibit hall of the Conrad Hilton's lower lobby. Here Council staff members will preview new and old safety films of visitor choice. Monday through Thursday, films will be shown from 3:30 a.m. to 5:30 p.m. Friday, windup day, showings will run from 3:30 to 10:00 a.m. An hour of the latest in traffic safety films will begin at 4:00 p.m. during the opening Monday Traffic Section sessions in the Congress Hotel.

"Use of Audio-Visual Materials for Safety Education" will be discussed by educators and film producers during a Monday evening session in the Morrison Hotel, Mary L. Mainwaring, associate in research, Encyclopaedia Britannica Films, Inc., Wilmette, Ill., and Walter Cohnes, president, Emerson Film Corp., Chicago, are among the consultants scheduled for this discussion.

Registration fee for the Congress and Exposition is \$5.00. Registered delegates are provided with the official registration badge, a copy of the final program, and are admitted to all Congress sessions and the exposition of new safety equipment.

SITUATION WANTED

### - SUPERVISOR - TECHNICAL FILMS

Man 31, past production worker, assistant director, now graduate engineer. Experience theatre, films, engineering covers 17 years. Wishes to combine talents and supervise all phases. (write, director, etc.) technical pictures.

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### Office Supr. Slidefilms:

(LONTINGED FROM PAGE 49) in Grace, Question: What can Dave do about the situation?

Motivating the Long Service Employee: Tom Bowers, a clerk who handles customer complaints, has been with the company nearly 30 years. He's a good worker but only average in judgement and decisionmaking. In recent years Bowers has become a chronic complainer, jealous of a young man whose outstanding work is putting him ahead rapidly. When the young man is complimented for good work in handling some of veteran Tom's assignment. Tom accuses management of favoritism. Question: What could Joe have done to avoid Tom's "8-ball feeling?"

Orientation and Induction: Julie Starr. new junior bookkeeper-typist, arrives from Personnel in midmorning. Accounting Supervisor Kay postpones Julie's introduction to the girls and starts to explain the work-but allows interruptions to interfere with the important initial explanation. At lunch time, Julie hears another girl criticize the Accounting department as "dull, just a slave-market." After lunch, Kay turns Julie over to a good worker who hasn't had the chance to break someone else in on the work before. By quitting time. Julie is very confused. Question: Julie wants to do better tomorrow, but how could Kay have done better today?

Combating Job Monotony: Ann Johnson, one of the best clerk-typists in the record and file department resigns because she finds her job impersonal and dull. She'd like to know more about her work and the reasons why certain things are done. She plans to go to another company where the work is similar but, she believes, more interesting. Supervisor Joe doesn't understand her reasoning, writes on her resignation that Ann is leaving for more pay. Question: Why did Ann really quit?

Excessive Supervision: Alice Jones, a good clerk-typist, asks for a transfer because she doesn't like Betty, her group supervisor. She tells Mr. Welch, section supervisor, that Betty drives too hard, checks up on every last detail, is too strict on personal freedom, tries to force advice on non-business matters, is too aloof and unfriendly, Question: What should Mr. Welch tell Betty?

Each of the six slidefilms has a running time of approximately eight minutes. The series is accompanied by three 33 1 3 rpm records. Each filmstrip sells for \$8.00, each record, \$12.00. The complete series of films, records and leader's manual costs \$75.00.



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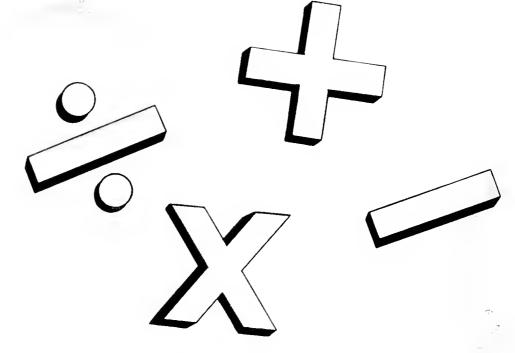


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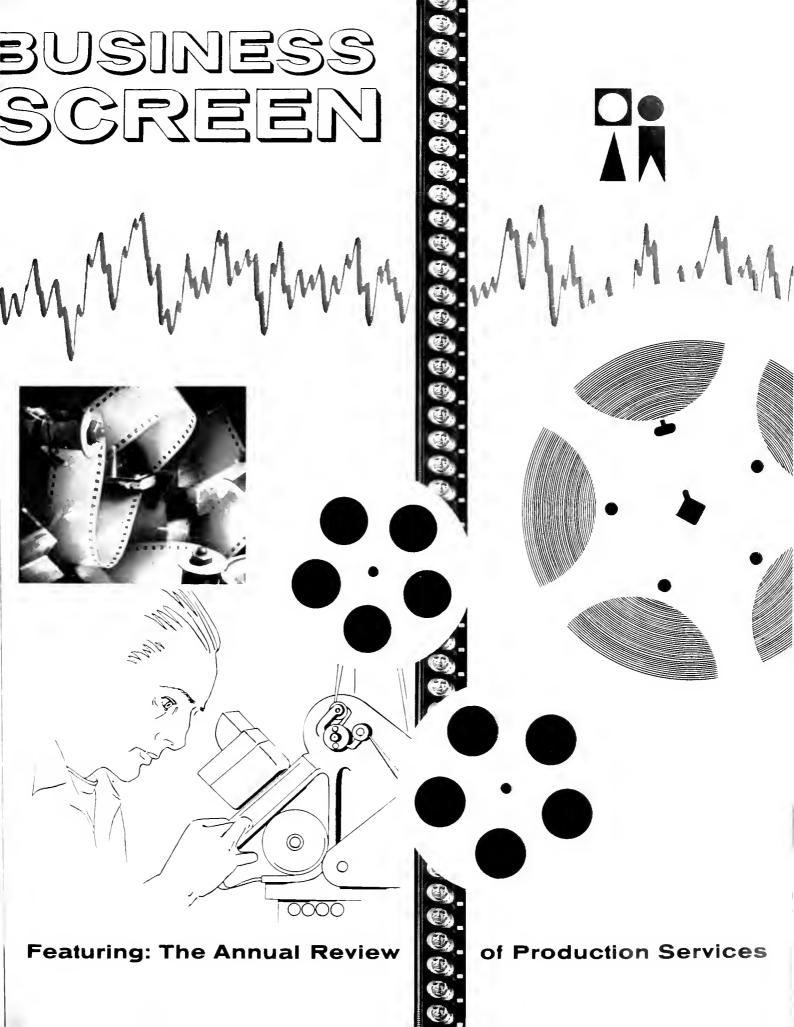
For your sales meetings. conventions, or training programs. you can rent a print of this 2612-minute plack and white sound motion picture by writing to The Dartnell Corporation, 1660 Ravenswood Avenue. Chicago 40, Illinois The sales chief's answer to this is four symbols—

These ideas, presented in "How to Sell Quality." put to a new use. a fresh motion picture produced for The Dartnell Corporation by The Jam Handy Organization, show how salesmen can improve their skills in overcoming

To present an effective sales-promotion program price competition. dramatically, and with clarity, call on

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Presentations



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# PROCESSING says Frederic W. Ziv,

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THIS AUTUMN Calvert Distillers has big news for the liquor trade. For the first time, one of the two largest selling whiskies in the world, Calvert Reserve, is being bottled in gift decanters. And so is Calvert's premium whiskey, Lord Calvert. The decanters are designed by two of America's leading industrial designers — Russel Wright and George Nelson.

This is a promotional step of major importance. To announce it to the trade, Calvert turned to the most penetrating sales medium of our time—the motion picture.

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to film buyers and sponsors: The new Caravel bulletin, HOW TO GET THE MOST OUT OF YOUR FILM DOL-LAR. Write or telephone.





NEW YORK 17, N.Y.

September 12, 1955

Mr. David Pincus Caravel Films 730 Fifth Avenue New York City

Dear Dave:

I have just arrived back at my desk after a series of meetings ... and for the first time in the past few months have had a few moments to sit down and reflect over what we've been through. This is, therefore, the first opportunity I've had to express our appreciation for the MIRACLE you performed in making the film of our Holiday Decanter Story --- "LOOK TO THE STARS!".

In spite of the impossibly short time that you had, your film succeeded in enthusing and pre-selling our distributor salesmen and their retailers all over the country... and did this to a degree far beyond our expectations. "LOOK TO THE STARS!" has convincingly sold the complete Christmas Program to our distributor salesmen --- a Program that we are dependent upon for millions of dollars worth of sales.

Thank you and all your personnel for delivering the impossible ... and for six weeks of a very pleasant relationship. Merry Christmas!

Sincerely,

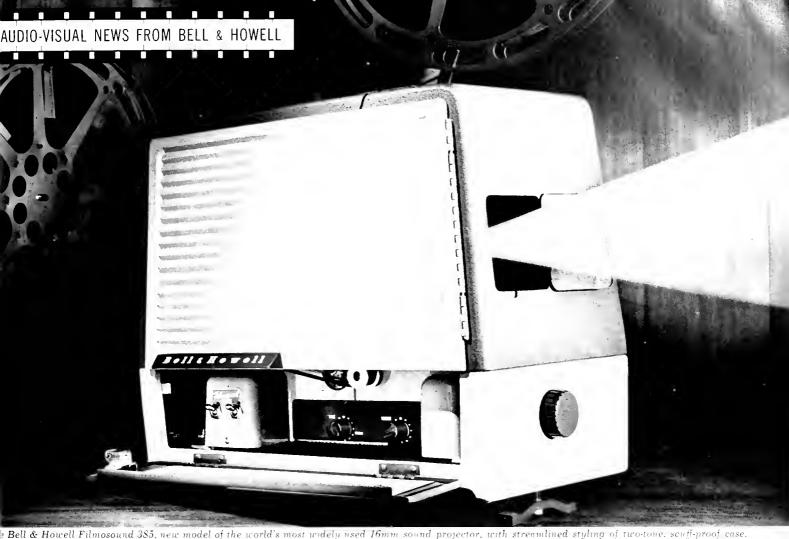
CALVERT DISTILLERS COMPANY

Jack Wachtel Field Merchandising Manager

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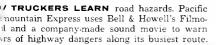
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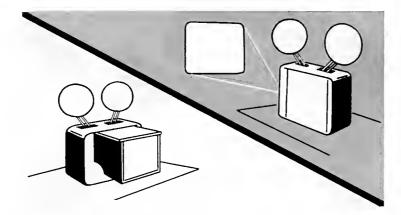


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The TSI-Dualite allaws you to increase the field of use for your 16mm films because in the Dualite you get twa methods af prajectian in ane unit . . . and far the price of one unit. Naw you can show films in rooms and lacatians where it farmerly wasn't convenient or practical. What's more, in mast cases the aperatian of the Dualite is easier and quicker and you get a mare effective presentation.

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The Dualite is a tap quality projector throughout. Sturdy construction stands hard knacks without damaging the unit. Service is hardly ever required. When it is, no special tools are needed.

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(cambined with See & Hear Magazine)

### Issue Seven • Volume Sixteen • 1955

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PLUS: THE NATIONAL DIRECTORY OF VISUAL DEALERS

Stock Film Library Services

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### IN NEW YORK CITY

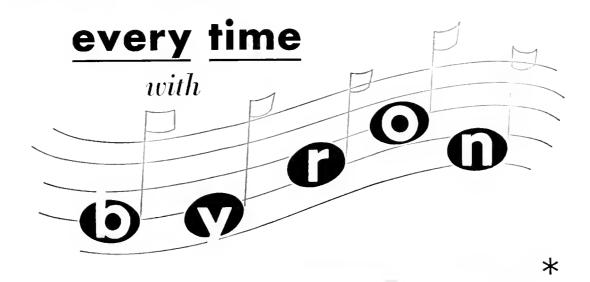
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### IN HOLLYWOOD

Edmund Kerr, Western Mgr., 3028 Beverly Boulevard

Telephone: DUnkirk 7-2281

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### Right Off the Reel

A COLUMN OF EDITORIAL COMMENT

TN THIS ISSIE, the Editors of Business Screen provide the annual listing of the numerous established firms who constitute a dependable selection of production services—the film laboratories, sound recording studios, optical effects specialists, recognized music libraries, animation specialists, stock film sources and film streatment and reconditioning services.

Data presented on these pages (beginning on page 65) is supplied according to our specifications by the companies listed. While there are a few inevitable omissions, we feel that it comprises a most helpful guide to the producer and sponsor requiring these services. A further coincidence lies in the publication of the Association of Cinema Laboratories Pre-Print Recommendations (see page 61).

But behind these very factual and useful listings there is a bigger story. Faster films, more brilliant color processes, greatly-improved laboratory equipment and controls and untold years of constructive experience are that part of the modern film laboratory story. These affect those studios who maintain their own film laboratories, for the benefit of clients, as well as the large and growing specialists who comprise our listings. Within their plants, a very large corps of technicians and lab experts are helping to assure the screen quality on which the future of both televised and direct 16mm and 35mm films so completely depends.

Users of these services will find a lot of additional information and a pretty good picture of the suppliers among the numerous display advertisements of listed companies appearing in this issue. There's a reference mark indicating a supplemental ad over the listings of these companies from pages 65 to 82.

### Who Helped American Magazine Discover Genius Who "Pioneered" 16mm Medium?

★ The American Magazine grievously erred in the full page tribute "16mm Magic" which appeared in its October issue and credited the development of this field to Dr. Paul A. Wagner, president of the Film Council of America.

"This revolutionary contribution to education was brought about largely through the vision and enterprise of Dr. Wagner..." according to the



AMERICAN. Further attributing the production of many widely-used 16mm training films for the Navy" to this "pioneer", the magazine concludes that "these proved so effective that after the war the idea was applied to general education."

A generalized apology appearing in the FC/newspaper-publicity handout "Rushes" omits to mention that this data was supplied to the American through FCA publicity channels. Neatly side-stepping the issue, the apology merely says that "no executive took part" and that there was no opportunity to read proof.

Apparently, press agents are not classified a "executives" at FCA headquarters but the admission that they knew about this forthcoming enshrinement is apparent. The AMERICAN novalso knows that it was "had" but what about the 21 g million readers of this respected journal? We failed to find the anticipated retraction in its recent November issue.

For the real facts are that this so-called "pioneer" was a mere infant when 16mm was already far advanced; that the only "invention" we can credit him with is the annual testimonia banquet over which he presides at the expense o some well-meaning contributors.

Are we to believe that the Editors of the AMERICAN imagined all those facts about this self-made "pioneer". all by themselves?

### Thanks to This Producer's Carrier Visit, the Novy's Air Arm Has a New Color Picture

★ What does a motion picture producer do or his day off? If his name is Raphael G. Wolff, he is apt to pack his eamera and spend the day winning friends and helping people.

Wolff, president of the Hollywood studio which hears his name, was one of a dozen civiliar guests invited aboard the aircraft carrier U.S.S. Hornet by the Secretary of the Navy for the ship's qualifications cruise last Spring.

While pilots, many of them making their first run on a full-sized carrier, zoomed off and on the deck in jet Cougars and Banshees and propellordriven AD's, spectator Wolff gave into occupational habit, grinding away with a movie camera.

Wolff's interest resulted in a 13-minute color sound and motion picture which was titled Carqual (Navy code for "Qualification of Pilots") and presented to the flat top's officers and men.

Numerous screenings of Carqual have been held aboard the carrier and at Naval headquar-(CONTINUED ON PAGE FIFTY-SIX)

### **ART** by **VIDEART**

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# THE OHIO OIL GOMPETT

# forms with WILDING



As a public service, Ohio Oil commissioned Wilding to write and produce a picture on driving habits that would dramatize many varieties of thoughtless, often dangerous, attitudes in motorists with which audiences will, it is hoped, identify themselves. The story is written from the viewpoint of those faithful public servants, the community policemen. High point of the picture is the fatal crash pictured here. Because of its dramatic excitement and its vital emotional impact, "The Case of Officer Hallibrand" is sure to be widely used in safety work by many civic agencies the country over. Nowhere in the production is there any mention of the sponsor's product. Instead, Ohio Oil has selflessly made this contribution to programs concerned with safety on the highway.



Productions, Inc.

CHICAGO

DETROIT

NEW YORK

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GLEVELAND

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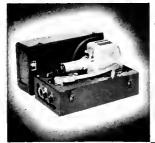
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EVERY

### PROJECTOR IS

Many projectors LOOK somewhat alike, in appearance and price—but Viewlex has something extra! Rigidly controlled standards of QUALITY carried through every step of manufacturing assure projectors that are trouble free ond a delight in operation. VIEWLEX QUALITY CONTROL is a precious praperty—it is the real reason why Viewlex guaran-tees every Viewlex projector for a lifetime!





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Hi-Fi sound and picture. Easy to record. Easy to edit. Fast wind and rewind. I full hour on every 5" reel. Parfect for schools, churches and industry. Accommodetes any Viewlex Projector.



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### V-4S - V-44S

For single-frame filmstrip. ideal budget-priced filmstrip projector. Clear, sharp projection; brilliant illumination; simple to operate. Cannot tear film. Model V-45 150-watt convection cooled. Model V-44S 300-watt motor fan cooled. 2", 3", 5" and 7" focal-length lenses available.





### VIEWMATIC

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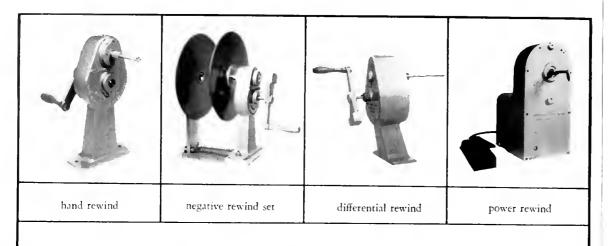
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we invent and build.

But our great pride is our men. Without exception, every man at CFI is an expert at his job.



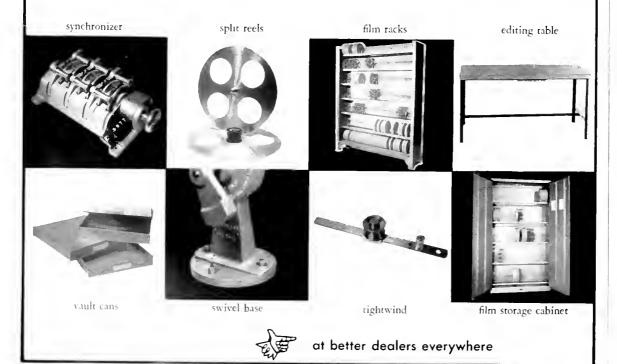




precision film editing equipment

### **HOLLYWOOD FILM COMPANY**

HO 2-3284 956 NO. SEWARD ST. HOLLYWOOD 38 CALIFORNIA



### Calonial Williamsburg to Film in Todd-AO Process

★ Colonial Williamsburg has a nounced the imminent production of a film on the colonial history of Williamsburg to be produced in the new Todd-AO process. When completed, the new film will be show in a new Information Center, nounder construction.

Colonial Williamshurg's twi theatres will be specially constructe to accommodate the Todd-AO sytem, and will have seats spaced s that each seat will be comparable to the best seats in an ordinary theatr Each theatre will have approximately 250 seats, arranged in eight row

The contract with Todd-AO Coporation, signed early in Octobe designates Colonial Williamsburg non-commercial licensee with right to produce and exhibit a film of u to 40 minutes duration in the newide screen. 70mm process. This mill relate the colonial histor of Williamsburg and will be show free of charge to visitors in the twitheatres of the new Informatio Center.

The film will be shown on a deep ly-curved, 30 x 60-foot screen which is expected to provide maximum clarity, sharpness and illumination Six to eight channels of stereophonics ound will be heard in utmost his fidelity, capable of complete directional realism.

A major film company — yet the named — will produce the film. It is expected to be ready for exhibition in time for the opening of the Information Center in the sprin of 1957, the year nearby Jamestow celebrates its 350th anniversary.

### 1956 Chrysler Preview Lit by Jack Frast Mobile Units

♦ When some 600 reporters assenbled at the recent 1956 advance press preview of the new Chrysle cars, held at the corporation's proving grounds near Chelsea, Michigar the management made sure the newsmen were not kept in the dark

Throwing ample light on the subject were the maximum illumination installations of Detroit's Jack A Frost. To dramatically highlight the show, the Frost specialists arrive with such mobile equipment as a outsized transformer trailer, hughengths of cable, batteries of spot and dimmer boards, ranging from 5M to 10M capacity and able thandle 135M watts of lighting.

### FOR SALE

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### Public Relations Pictures by Audio...

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25 mins.

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WAY OF LIVING to show the civic responsibilities of American Justinessmen

"THIS IS ETHYL"

Presenting the company, its manufacturing facilities

and methods, and its many sales and salets services
for the Petroleum Industry

"PHONEVISION"

The economic problems of television today and the possible solution through. Phonevision.

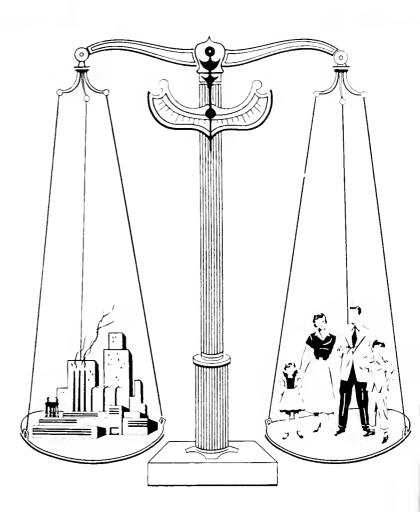
"TOMORROW IS NOW"

Tresenting the attractions and advantages of Southtresenting the attractions and agriculture, and for
the New Jersey for industry and agriculture, and for
year "round visitors,

"GASOLINE FOR EVERYBODY"

10 mins.
Facts about the fuel every me uses and few of us know.

... AND MANY OTHERS for such spot sors as American Tel. & Tel. American Gas & Electric, Ethol Corp. General Motors, Pennsylvania Railroud, The Texas Company AND MANY OTHERS





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### **U.S.** Informational Pictures Draw Large Overseas Audience

**★** Sponsors and distributors looking for a sizeable audience for documentaries evidently would do well to line up some screens in Japan.

The United States Information Agency reports that an estimated three million Japanese movie-goers saw the four-reel musical documentary film. Symphony of the Air. during its first exhibition month. More than half a million Japanese recently -aw the film. Helen Keller in Her Story at 111.S. Information Agency centers and on television from Tokio.

Symphony of the Air, which shows the 95-piece American orchestra as it performed during its tremendously successful visit to Japan, consists solely of photography and music: there is no narration.

### Showings in 46 Cities

Planned and produced by the Information Agency's motion picture branch in Japan, the film was shown simultaneously in 46 major Japanese cities, beginning on September 20. On that day alone. 160,000 persons saw the picture. In the evening, the film was televised over a Japan-wide network to a potential tv audience of two million. At showings sponsored by the newspaper Mainichi, people stood in line for hours to gain admission.

Impressed by public reaction to the Helen Keller film, the Tokio television network sent the Information Agency a check to be donated to an institution for the blind.

The agency said this is typical of response from hundreds of thousands of persons in many foreign countries who saw overseas information program showings during the week of Miss Keller's 75th birthday this summer. The hour-long documentary, narrated by Katherine Cornell, tells the story of Helen Keller under the handicaps of blindness, deafness and mateness,

### Widely Viewed in Europe

In London, the British Broadcasting Company televised the movie with an introduction by pianist Myra Hess. Showings in Jordan. with commentary in Arabic, were under the patronage of Queen Zeine. In Stockholm, a ty station, closed for vacation, reopened to give a special showing of the film for an audience of some 10,000 persons. Viewers of the movie in Italy made donations to help the blind. In Pelgium, the Ligue Braille showed the film several times, including one televised showing with French and Flemish explanatory comment.

Extensive showing and favorable reaction have also been reported by

overseas information posts in The Netherlands, the Philippines, South Africa, Egypt, Pakistan, Holland, France and Germany.

### Photographic Society of America Hanars Film Pioneers

 Two Eastman Kodak scientists were honored recently when the Photographic Society of America gave its LaBelle Award to Leopold D. Mannes and Leopold Godowsky, Jr., for their development of Kodachrome color film. The award was made at the society's annual banquet in Boston.

The award, established two years ago, is made "for outstanding contribution to color photography." A previous winner was the National Geographic Society.

Mannes and Godowsky were already scientific collaborators when they joined Kodak Research Laboratories in 1930 to concentrate on the development of the product which eventually emerged as Kodachrome!

After the early color film was introduced in 1935, Mannes and Godowsky continued in research on various modifications and adaptations of the film and process.

# Quality - Bilt

### FILM SHIPPING CASES

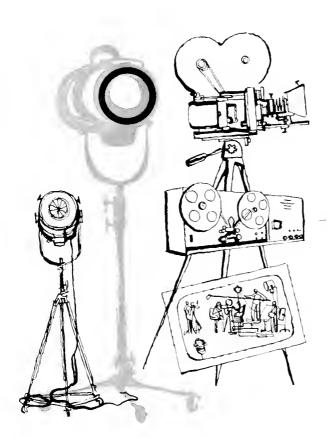


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PUBLIC RELATIONS • TRAINING • TELEVISION

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Lens mounting - Calibrating

Experienced Technical personnel who understand your prablems

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USED EQUIPMENT URGENTLY NEEDED
HIGHEST CASH PRICES PAID



### EBF Reports Biggest Year in Film Sales and Productions

• Encyclopaedia Britannica Films. Inc., producer-distributor of class-room teaching films, has just completed the biggest year in its history, in terms of production and sales, it was announced at the recent quarterly meeting of the company's board of directors in Chicago.

Maurice B. Mitchell, company president, pointed out that the program of audio-visual education, begun by the company 25 years ago, has been speeded up by the continuing crisis in the schools, marked by "perennial overcrowding and a persistent increase in the teacher load," The company's production this year included 60 new film titles



Warren Everote, recently nomed to the EBF vice-presidency.

and 78 filmstrips, he added, ranging across the curriculum and including subject matter appropriate for all school grades.

At the same time, Mitchell announced the promotion of Warren Everote, director of research and production, to the vice-presidency of the company.

Everote has produced, or been associated in the production of, educational films with titles as varied as Archimedes' Principle. Monarch Butterfly, Wajor Religions, Ears and Hearing, Industrial Purchasing and Atom and Agriculture.

### Chicago Video Program Salute Business Film Production Fiel

♦ A television salute to the busine motion picture field and to if principal studios in the Chicago arwas given on WBBM-TV on Su day, October 16.

The series "This Is the Midwes enceed by Fahey Flynn, show numerous clips from business fill and leatured the personal appearance of Lang Thompson, Wildin vice-president, Mr. Thompson's comments gave viewers a comprehensi background of film potentials.

### Raphael G. Wolff Sales Team Meets with Studio Executives

• In line with its expanded actities launched at the start of tyear, the Raphael G. Wolff Studie Inc. of Hollywood staged its fiannual sales meeting in Octob Key national representatives we called to the film capital for a forday session with studio executiv

One of the principal purposes the meetings was to acquaint trepresentatives with the studimany new developments in production techniques, and consideral time was devoted to demonstratic and discussions by company depament heads. The reps also we shown previews of Wolff's the newest completed films. Men of Importory. produced for the National Mental Produced for Geral Electric Company.

Attending the sessions wer Raphael G. Wolff, president of studio: Dicran Nahigian, New Yorepresentative: Carl Wester, Chigo representative: Harold Tr Detroit representative; Albert Richards, Western representatir: MacDonald MacPherson, vice-prodent and executive director of creative department.

Wolff Studio Executives Meet (I to r): Dicran Nohigian, N. Y. repr.; Wolloce B. Stonford, asst. to pres.; Horold Troy, Detroit repr.; Rophael G. Wolff, president; Corl Wester, Chic repr.; Alfred Vaughon, director of publ. rel.; Albert H. Richord Western repr.; MocDonold MocPherson, studio vice-president and executive director of creative dept.



# udience inter-

### THE HEART OF THE MATTER

A-V is dependent upon Audience Interest for its effectiveness. The impact of wide-screen films has aroused Audience Interest all over the world. We, at Vistascope, are proud to announce that in the Western Hemisphere, we have already established distributorships in fourteen leading countries.

Here in the United States. Vistascope has pushed A-V techniques even further, including lenses for the production of film slides and film strips, in addition to motion pictures. There is an incredible enthusiasm upon the part of the public that have seen Vistascope films and slides. As producers or distributors, you will be interested to learn in detail how we can resolve your problems in changing over to widescreen techniques. The illustrations to the right show in the blue area. the additional freedom of composition that Vistascope gives. Unfortunately, we cannot reproduce the sense of dimensional reality and audience participation that arouses enthusiastic andience interest.

We are pleased to announce Victor Anamatograph Corporation is the first American manufacturer who will distribute Vistascope lenses. Others will be announced later.

### WHAT VISTASCOPE CAN DO FOR YOU IN TAKING!



35mm FILM STRIPS - TAKING: VISTASCOPE C-1.5 or C-2 lens. Fitany standard 35mm camera using series VI adaptor ring, provided lens is 65mm (23g)) or more in focal length. Sharp images from 3 infinity WITHOUT adjustment - for less than 3' complete information regarding equipment must he forwarded to VISTASCOPE.

35mm CINE - TAKING: VISTA-SCOPE C-2 tens. May be used with all lenses of  $10\,\mathrm{mm}/(1^5\mathrm{g}^n)$  to  $100\,\mathrm{mm}/(4^n)$  that are  $13\,\mathrm{mm}$  or less in diameter. Universal focus from 3' to infinity. Pictures compatible. to Cinemascope, VISTASCOPE C-1.5 lens, same requirements and will render film compatible with RKO Superscope.

35mm SLIDES - TAKING | Leieu Lormat 24x36mm), VISTASCOPE C-2 lens. Any 35mm camera using standard Kodachrome or similar film may be used provided lens has a focal length of 65mm (2%). or more, Series VI adaptor ring necessary. (Rolleikin may be used with Rulleicord adaptors. Increase in exposure of  $\mathbb{T}_2$  aperture is recommended.

16mm CINE - TAKING: VISTA-SCOPE C-1.5 Jens. Lite all standard lenses and telephoto lenses to 55mm (3"), utilizing standard series VI adaptor ring. With larger lenses stepedown rings are available. Due to high light transmission quality of VISTASCOPE lenses. no change of aperture is required

### WHAT VISTASCOPE CAN DO FOR YOU IN PROJECTING!



16mm CINE - PROJECTING: VISTASCOPE C-1.5 lens. Screen ratio identical to RKO Superscope (2 to rize, weight and adaption features identical to C-2 lens. Recommended for economy. beauty of format or where adverse demonstration conditions prevail.

35mm SLIDES --- PROJECTING: (Leica Format 24x36mm) VISTA-SCOPE C-2 Iens. Fits all standard projectors with VUPA VISTASCOPE UNIVERAL PROJECTOR ADAPTORS, Gives screen ratio of 3 to 1 (example: 5' high by 15' wide) = GREATER THAN GINERANIA (2.85 to 1). Projection distance 14' to 40',

16mm CINE - PROJECTING: VISTASCOPE C-2 lens. Screen ratio identical to Cinemascope +2.55 to 1). Comes with free adaptor rings to fit all standard American projectors up to 43mm (134"). Projection distance 12' to 40'. Adjustment for 30' to 70' upon request.

35mm FILM STRIPS--PROJECTING: VISTASCOPE C-1.5 or C-2 lens. \\ i]| fit any lens or projector barrel up to 63 mm +212"+ with VIPA VISTASCOPE UNIVERSAL PROJECTOR ADAPTOR), Projection distance 14 to 40'.

AUDIO VISUAL DEALERS AND PRODUCERS -- COMPLETE demonstration kits of 16mm sound film, film strip, and slides—plus literature, available for you to use for demonstrations to your customers. Telephone or Write Dept. BS-11 TODAY!

The blue areas show the additional freedom of composition close-ups that you can get with MSTASCOPF -versus what you now are limited to (black areas) with standard screen ratio.













VISTASCOPE LENS USED ON BOTH CAMERA AND PROJECTOR INTERCHANGEABLY! CAN BE USED ON STANDARD SCREEN OR CURVED SCREEN!

upon request.

### STASCOPE THE ONLY COMPLETE LINE OF ANAMORPHIC LENSES - GUARANTEED TO BE THE WORLD'S FINEST!



tem - C-1.5: 16/35mm - C-1.5: 14/35mm - C-2: VUPA: VooVen Viewfinder - C-1.5: \$ 75.00 \$125.00 \$130.00 20.05

VASTA SCREEN IS ft.): WHIGHTS: 8mm lant. 3 oc. -16 /35mm lens. 11 ut. 33mm Theatrical lenses for taking or prajecting





IAVA Secretary, Al Morrison of Socony Mobil Oil Co., extends congrotulations to Boston program co-chairman Al Lytle, Roytheon Corp. film executive.

the Industrial Audio-Visual Association convened this year at the Hotel Kenmore in Boston on October 4, 5 and 6. With about 60 members in attendance, co-chairmen Edward Palmer (New England Telephone & Telegraph Co.) and Alfred Lytle (Raytheon Corp.) provided one of the best programs undertaken at IAVA sessions in recent years.

Without playing down other aspects of audio-visual activities, considerable emphasis at this meeting was directed toward various applications of overhead projection.

### New Techniques in Overhead

The overhead projector, long a most useful but unglamorous member of the audio-visual team, has recently blossomed forth with new techniques, new transparency materials, new equipment and new methods of utilization.

E. J. Fierle, sales promotion manager of the Projector Division. American Optical Co., demonstrated a pilot model of AO's new overhead projector which will be announced later in the year. It incorporates greater rigidity with more convenience in operation.

Walter A, Burton (Minneapolis-Honeywell Regulator Co.) showed how his company has developed overhead projection training methods from simple b&w slides of a few years ago to the colorful, intricate presentations of today. Some of the Minneapolis-Honeywell materials now involve as much as 14 overlays in a half dozen different colors.

### Shortcut for Transporencies

L. K. Hamilton, vice-president of Technifax Corp., showed a new development which permits multicolored transparencies to be made through diazotype reproduction.

Bounding out the overhead aspects of the program were demonstrations of "Transparencies by Liquid Duplication" presented by Frank A. Mesmer, president of

### Industrial Audio-Visual Executives Review Technical Progress at Annual Fall Meeting Held in Boston

Standard Duplicating Machines Corp., and the enormously complex (and expensive) animated plastic transparencies presented by James Barry of the U.S. Navy's Special Devices Center.

### Unveils Poloroid Projection

A new Polaroid film and projector were shown for the first time by Richard T. Kriebel, secretary of the Polaroid Corp. The new film, which develops into a positive transparency in just one minute, has a previously unattained speed (1000 ASA) and a great range of contrast.

The Port-O-Vox Corp.'s William Merrill demonstrated a wireless microphone useful in motion picture, television and public speaking applications.

IAVA members who were active in the program included Paul F. Petrus (Socony Mobil Oil Co.). who spoke on the recent Washington conference of industrial film sponsors and I.S. Information Agency representatives: Vincent H. Hunter (Union Pacific Railroad). who demonstrated methods of controlling exposure of Commercial Kodachrome: Alfred Y. Lytle (Raytheon Corp. 1, who described a control console which incorporates every imaginable sort of audio and visual hokus pocus during Raytheon's radar demonstrations.

H. L. Vanderford (American Tel.

& Tel. Co.) showed comparaticolor films made with different material and processing: William I Bastable (Swift & Co.) showed mation pictures made in super-marke on Tri-X emulsion: Edward Palm (New England Tel. & Tel. Co.) presented his company's famous fill of the 1954 twin hurricanes while played television stations all over the U.S.

The closing session of the meding was a tour of the New Englar Telephone Company's Communications Center, including the we equipped audio-visual facilities.

President Fred Beach (Remington Rand) shot lens with Don Steinke and Frank Roll (seated, right and left below).



### East Coast Travel Promoted in United Air Lines Film

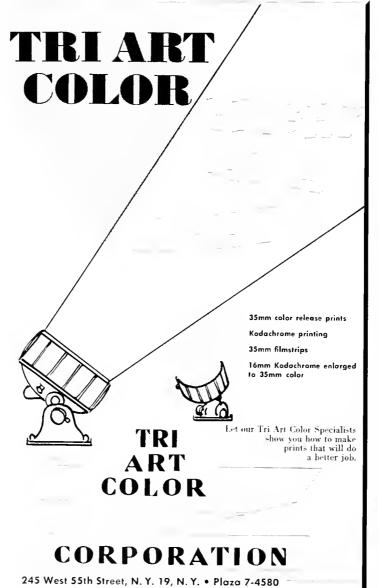
◆ The metropolitan zip of New Yor City, the mellow flavor of New En land and the varied allure of oth "points east" fill a new color sour motion picture released for fre showings by United Air Lines.

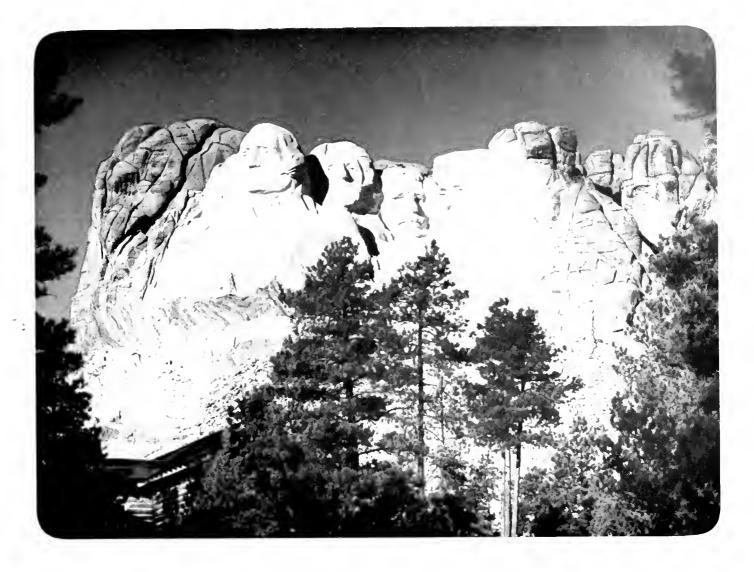
Points East offers a vivid cros section of the Eastern United State More than 50.000 feet of film we shot to encompass the historic sit and scenic wealth of seven Atlant Seaboard states. This footage his been distilled into a 29-minute fil designed to make people want "go places."

Sometimes airborne, the camer roves from Maine to MacDon all's Alley in Greenwich Villag from Coney Island to Cape Co from Provincetown to the Pot mac. The nation's heritage comes life in scenes filmed at Plymout Bunker Hill, Valley Forge and M Vernon. Other cities visited are Bo ton. Philadelphia, Atlantic City ar Washington, D.C.

Produced by Cate & McGlone of Hollywood, Points East was scripte by Charles Palmer. The music score is the work of Jack Meaki the narration by James Matthew Production was supervised by Benard Kovnat, United's manager promotional advertising.

The film will be available United's sales offices for group shoving. It also is cleared for television





# LASTING VALUE

A motion picture, skillfully conceived and well produced, can serve its purpose for a long period of time. It is this ingredient of lasting value that assures a big return in terms of total audience reached and influenced.

Many Sound Masters films made years ago are still working for their sponsors. They have, with powerful impact, reached millions of selected people at a cost of but a small fraction of a cent per person.

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### VIDEO FILM LABORATORIES Complete Laboratory 16MM Service for Producers Using Reversal Process Also 16MM Negative and Positive Developing

Write for Price List Video Film Labs are now located at 350 W. 50th St., New York 19 JUdson 6-7196

### Latest Techniques in Bonded Construction for Planes Shown

Applications of latest developments in bonded sandwich structures to Martin's new \NP6M-1 multi-jet scaplane are featured in Marbond, a new 16mm color-sound film which the Martin Company has made available on a loan basis, and without cost, for industrial groups or other interested persons.

The new film, which replaces an earlier film, Natador Adhesive Bonding, rms 28 minutes and contains extensive technical animation and live sequences detailing procedures for bonding contoured and primary aircraft components. Film also shows latest techniques for repairing battle-damaged panels. Inquiries should be addressed to: The Glena L. Martin Company, Presentations Section, Mail 376, Baltimore 3. Maryland,

### Side Loading of Lumber Is Theme of Material Handling Pix

◆ Material Handling, a new 13minute color motion picture, demonstrates the use of a side-loading fork in handling lumber.

Photographed in users' lumber vards and at home sites, the film

### PICTURE PARADE

shows how the Baker-Raulang Traveloader can stack and unstack lumber, handle long loads in narrow ai-les, load and unload trucks. and deliver through city streets.

The film is available from: Advertising Department, Baker-Raulang Company, Cleveland 2.

### American Zinc Institute Shows Film on Die Casting Advantages

 Immediate bookings can now be obtained for Die Casting - How Else Would You Wake It? - sponsored by the American Zinc Institute. To meet expected demand, the Institute has put extra prints of the new film into circulation.

The 35-minute color and sound film shows how designers effect reductions in costs and shape a better product by making fullest use of the die casting process. Produced with the interests of industrial management, technical societies and educational groups in mind, the film depicts the scope and versatility of the process by illustrating the widespread production and use of die

castings in commerce, industry, transportation and the home.

The die casting movie can be borrowed without charge by writing to the American Zinc Institute. 60 East 42nd Street, New York 17,

### E. W. Bliss Company Lists Five Films on Heavy Press Equipment

• E. W. Bliss Company, makers of heavy presses used in a great number of industries, has had outstanding success in recent years with a series of five color movies showing various aspects of its products.

The Bliss films are made for two principle purposes-to provide helpful information on service, maintenance and operation for manufacturers using Bliss machinery, and to show to prospective purchasers.

Titles of the films are indicative of the functions they perform: Power Press Maintenance, The Bliss. Crary Tonnage Limitor, The 1000th Bliss Transfer Feed Press. Transfer Feed Presses in the Appliance Industry, and 300-Stroke-Per-Minute Strip Feed Press.

The series of sales promotion films is an activity of Bliss' Advertising Department under Advertising Manager James Harrington.



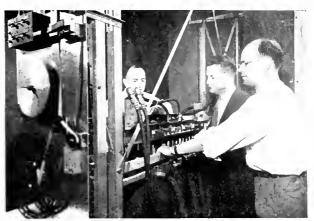
ONE OF AMERICA'S GREAT INDUSTRIAL FILM **COMPANIES** 

wen Murphy Productions, Inc.

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Worren Smith, threading a step-printing machine says, "Du Pont 802 16-mm. Sound Recording Film is used for negative and positive optical tracks. Its non-halation base enhances sharpness of image for excellent sound clarity and definition."



Negative-positive machine designed by Mr. Smith Lab Supervisor John Z. Wergel (left) and J. Norman Bennett of Du Pont watch operation.



Cameroman Anthony Mantia shoots half-hour TV show. "Abbie Neal and her Ranch Girls," on Du Pont Type 930 High Speed Rapid Reversal Motion Picture Film.

# "Never miss an exposure on assignment... thanks to the speed and latitude of Du Pont Film!"

says WARREN R. SMITH, President of Warren R. Smith, Inc., Pittsburgh, Pa.

"We use Du Pont Motion Picture Film exclusively for *every* black-and-white assignment from ball games to animated cartoons," says Mr. Smith. "We've simply learned to expect good results with Du Pont Films... and that's what we get!

"Frequently we run 1200 feet of Du Pont Film through our cameras without once stoping the mechanism..., 930 and 931 keep our cameras rolling."

When lighting conditions are poor, Du Pont Type 931 High Speed Rapid Reversal Motion Picture Film gives excellent results . . . wide latitude makes retakes unnecessary. Many cameramen prefer Du Pont 930 for studio work . . . its speed and contrast range give top quality and soft-tone reproduction which

are so necessary for television films. An "onlocation" assignment recently compelled Mr. Smith's company to shoot a group of 28 half-hour programs with a light reading of only 125 foot-candles. Using 931 they were able to stop down to f/4.5, which, of course, gave them a greater depth of field.

"Type 931 has less grain than any other 'last' film, some with only half its speed." Mr. Smith goes on, "In fact, Du Pont Rapid Reversal Films have inherently less grain than other negative films of the same rating.

"Du Pont Rapid Reversal Films are used most extensively by our company because the hard emulsions are durable... can be processed rapidly at temperatures up to 125 F, with good results every time." FOR MORE INFORMATION, write or call the nearest Du Pont District Office (listed below) or the Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Montreal.

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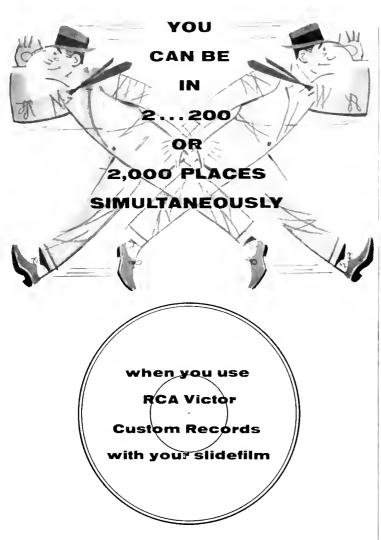
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For sheer versatility and inexhaustible utility, you can't beat the ease, economy, efficiency and proven personal sales impact of putting your *spoken* message on RCA Victor Custom Records.

Wherever you send your records—whether as self-contained messages or in conjunction with slidefilms—it's smart to insist on the clear, clean, unmatched quality of RCA Victor sound.

Technically and servicewise, RCA Victor leads the field in all phases of recording, processing and pressing. You also get the benefit of RCA Victor's extensive music library—over 500 selections specially recorded for slidefilm use...its years of experience in making records for sound-slidefilms...and its careful handling and prompt delivery...all at a competitive price!

For complete information without obligation, write, wire or call Dept. BS-11.

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### custom record sales

RADIO CORPORATION OF AMERICA RCA VICTOR RECORD DIVISION

### PRODUCTION LINES

### Kinevox Becomes a Division of the Electromation Co.

• Kinevox, Inc., Burbank, manufacturer of synchronous magnetic recording equipment, has been purchased by the Electromation Co. The acquisition was announced recently by James M. Johnson, general manager of Electromation.

Electromation is a new entry into the electronic field and is an enterprise of F. Kirk Johnson. Kinevox will continue to operate as an entity although it will be a division of Electromation.

C. A. Hisserich, as chief engineer, will direct research, development and engineering for Kinevox as well as the company's two other divisions, and will be aided by William C. B. Evans who will continue in his capacity of electronic engineer for Kinevox, in addition to assuming the duties of the production engineer for Electromation.

Hisserich's background includes almost 30 years in motion picture sound work. He was head of equipment engineering for Paramount, worked with Disney Productions on Fantasound for Fantasia, designed portable sound equipment used by 20th Century Fox and assisted in the development of stereophonic sound.

### DuPont Licenses Kodak to Make Polyster Photo Base and Film

◆ License to manufacture polyester photographic base and film under duPont patents has been given to Eastman Kodak Company by E. I. duPont de Nemours and Company. Inc.

The license, which is non-exclusive and non-transferable, grants Eastman and its subsidiaries the right to make polyester film base and to use it in making photographic film.

Wide-scale tests have established that the new base is very strong and has great dimensional stability. DuPont has been producing pilot plant quantities for the past three years and currently is starting a large scale unit to manufacture the new base at its Parlin, N.J., plant, where existing facilities will be used to convert it into finished photographic film.

DuPont polyester base (and the photographic film made therefrom) has been given the trademark "Cronar." The base was developed by duPont Products Department following fundamental work on polyesters carried out in this country by duPont's Dr. Wallace H. Carothers and his associates in England.

Neusboum to Paris Conferences

Frank Nensbaum, administrative head of the Motion Picture and Recording Studio at the Pennsylvania State University, will represent the University Film Producers Associ-

State Eniversity, will represent the University Film Producers Association in conferences at Paris with the director-general of an international organization of Schools of Cinema, now being formed.

Topics to be discussed include ways in which cinema schools all over the world can cooperate with one another and the possible exchange of students and staff personnel between schools in the United States and other countries.

Following the Paris conferences. Neusbaum plans to visit schools of cinema in various European capitals, including Rome, Munich, Paris and Madrid. In addition to representing the University Film Producers Association, he will make a personal study of the motion picture curricula presented at the various schools.

### Sterling Names Edel Ad Chief

• Sterling Television Co., Inc., has appointed Herman Edel as Advertising and Promotion Manager.

Mr. Edel comes to Sterling from the Du Mont Television Network. His last position with Du Mont was Promotion Manager for WABD. New York,

Prior to his association with Du Mont. Mr. Edel was Advertising and Publicity Manager for the Ruben Shor Co. of Cincinnati, where he directed promotional acactivities for their theatre circuits.



For 16mm. Film — 400' to 2000' Reels
Protect your films
Ship in FIBERBILT CASES
Sold at leading deelers

Only original Fiberbilt Cases



this TRADE MARK



### THE NATION ROUDLY SERVING THE INDUSTRIAL LEADERS

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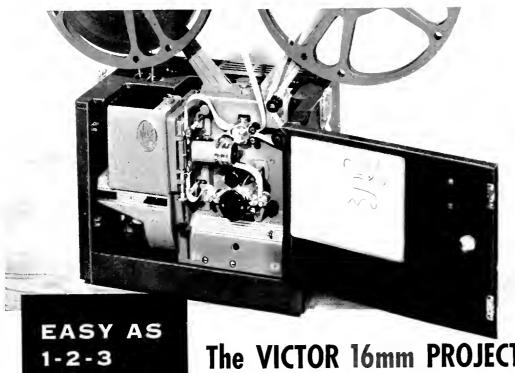
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Sterling Drug, Inc. United Coffee Growers of Brazil United States Air Force United States Army United States Brewers Foundation, Inc. United States Department of State Wallerstein Company, Inc.

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PETER ELGAR PRODUCTIONS, INC.

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The VICTOR 16mm PROJECTOR helps MAKE your product and SELL it, too!

Shop foremen, sales trainers . . . anyone can easily operate the new Victor 16mm Sound Projector. Just 3 spots to thread film . . . over sound drum, through film gate, on to single drive sprocket. The Victor operates simply with finger-tip control panel, softly illuminated. No chance of film damage, even with inexperienced operators. 3-spot Safety Film Trips stop projector instantly to eliminate film damage.

Films are understood more easily, remembered longer when shown on the new Victor because superb sound plus outstanding picture clarity put sharper focus on your story. Salesmen see graphic illustrations of the product, learn to know their product better, learn methods for making bigger and better sales. Plant workmen better understand their jobs, reduce costly errors and increase efficiency. And with a Victor, you can best show the thousands of films available from manufacturers and trade associations.

And, you can add magnetic sound as your budget permits . . . with Mixer Magnesound. Allows you to change sound track as often as desired, or add sound to silent films.

SEND FOR FREE FOLDER TODAY



TO

**OPERATE** 



IN-PLANT

TRAINING

as Afred T. Palmer Productions. Hauaiian Hospitality was produced for Matson Lines by Florea and Associates. Hollywood. This film was B SOUND HOLDS ITS SHAPE winner in the travel films category. Printers of Distinctive Hat-gress TYPE TITLES Since 2 1938



### John Sutherland Appoints **Dale Armstrong Vice-President**

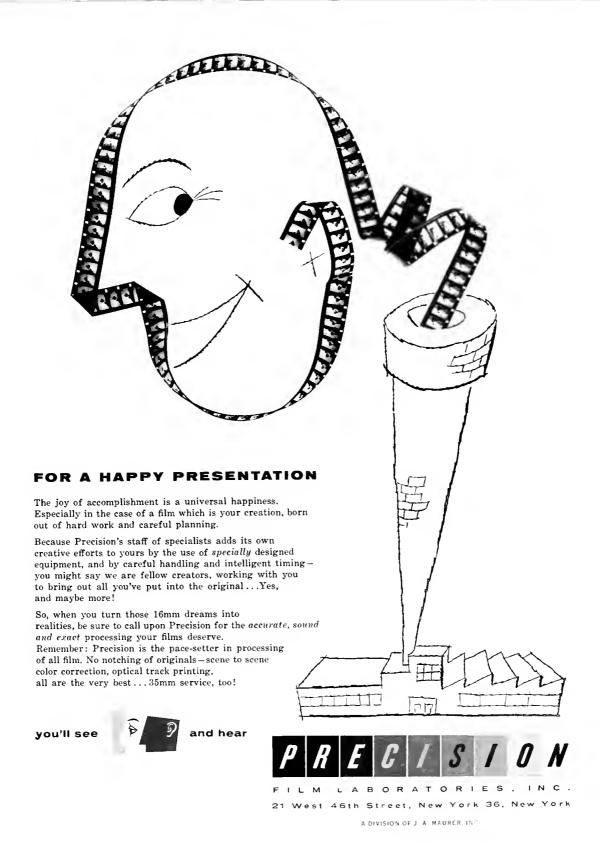
• The appointment of Dale Armstrong as vice-president of John Sutherland Productions. Inc., New York, recently was announced by John Sutherland, president of the company.

Armstrong, who assumed his new duties November I, has been vicepresident of Executive Research, Inc., public relations counsel and is a former vice-president of Trans World Airlines, At John Sutherland Productions, he will combine his experience in public relations with many years of motion picture experience.

For more than 10 years. Armstrong was a writer, scenarist and publicist for various Hollywood producers, including Warner Brothers, Universal, Howard Hughes, David O. Selznik.

More recently. Armstrong handled international relations for Foote, Cone & Belding, with the Lockheed Aircraft program as his primary assignment.

Florea a Kentuckiana Winner • In an announcement of motion pictures winning awards at the 4th Kentuckiana Film Festival which appeared in Issue No. 6 of Business SCREEN, the producer of Hawaiian Hospitality was erroneously listed



In everything, there is one best . . . in film processing, it's Precision

# Dramatic NEW



# AMERICAN OPTICAL OPAQUE PROJECTOR

Here's a simple way to project books, papers, coins, lab samples directly on a screen. An AO Opaque Projector, with the large 10" x 10" aperture, projects practically anything that's opaque, and not more than 3½" thick. Blows it up on a screen, large enough for whole audiences to see. People understand quicker, remember longer when they can see what you are talking about.

In Schools, Churches. Project test papers for comparison, news clippings, coins, gears. Show Bible Stories, pictures from books and other teaching materials.

In Business, Industry. Magnify products, papers, objects on screen so customers, salespeople, audiences of all kinds can see better, learn better, compare and inspect.



AO Educator 500

Your brightest buy for  $2^{\circ} \times 2^{\circ}$  slides and film strips, 500 watt — blower cooled  $31_2^{\circ}$ , 5° or 7° projection lens.

Costs Little to Run. With an AO Opaque Projector there is no film to buy — no rentals to pay — no slides to make — the whole world provides your material.

Simple to Operote. Just flip a switch and insert copy. The AO Opaque focuses easily — keeps projected objects cool. Readily portable, 1000 watt lamp gives unmatched screen brilliance.



CHELSEA, MASSACHUSETTS

### Christapher TV Films Feature Readings an American Heroes

★ Twelve half-hour Christopher films of informal readings on George Washington, Abraham Lincoln, Robert E. Lee, and the 56 signers of the Declaration of Independence have been completed. Father James Keller, director of the Christophers, has announced.

The historical series will be presented as a public service on the 362 television stations which present the Christopher tv films each week. The program is starting its fourth year on the air.

The 48 stars and personalities who participated in these informal readings donated their time and talent for the filmings which were made in New York and Hollywood. Similar productions are being prepared on Thomas Jefferson. Stonewall Jackson and John Adams, Thirtyone stars have already volunteered to appear in them.

Implementing the aim of the Christophers movement to "encourage millions of individuals with God's help to show a personal responsibility in raising the standards of government, education, entertainment, literature and labor relations," the 12 completed programs highlight the deep spiritual insight and strong character of the great American patriots. Each film offers conclusive evidence that all these great Americans had profound respect for God as the Author of our liberty and that they made great personal sacrifices to see that every individual shared in the blessings of freedom.

The first film in the series was run as a test and shown to a nation-wide audience on George Washington's birthday last year. The reactions indicated that a large number of viewers gained factual information about our first President previously unknown to them.

### "Assignment: Industry" Series Offered Television Stations

• Association Films, Inc., is making available to television stations a weekly public service series. Assignment: Industry, selected from its library of industry-sponsored documentary films.

The films show such phases of business as railroading, aviation, tire manufacturing, diesel engineering, retailing, glass making, chemistry, rural electrification and trucking.

The films are presented by many different companies and associations including duPont, General Electric, Firestone, General Foods, Association of American Railroads and Hamilton Watch Company.

### CAP PALMER UNIT

documentary films for business

current release:

"Man with a Thousand Hands"
30-min, version — Intl. Harvester

• films in work:

Western Electric Company Conn. Gen. Life Ins. Co. Stondord Oil Co. of California Bell Telephone Laboratories

### LASKY-PARTHENON PRODUCTIONS

semi-documentary theatricals

editing:

"HOLIDAY FOR BANDS"

preparing:

"MIKE McSHANE"

Members of the Parthenon key staff are seasoned professionals with major experience prior to their entry into documentary. Studios represented include MGM, Disney, U. L. Canadian Film Unit. ASN, Warners, and DeRochemont; CBS and ABC nets.

Charles Palmer
Jahn E. R. McDougall
Jack Meakin
Peter Kalian
Banks Murray
W. T. Palmer

and announcing:

### ROBERT MARTIN

Head of Camera, ASN; Chief cameraman an

### "MAN WITH A THOUSAND HANDS"

Business documentaries by Pałmer, to most of which other members of the staff contributed their crafts:

ON STREAM
CAREER
AND THEN THERE
WERE FOUR
WORLD IN A WEEK
THE STORY OF
MENSTRUATION
POINTS EAST
TWO CHEERS FOR CHARLIE
UNITED 6534
HOW TO CATCH A COLD
DAY IN COURT

Parthenon does not compete for films which originate with a sponsor, but develops ideas in its own shop and offers them to sponsors who had not hitherto planned making a picture on the subject. The company does not make TV series or commercials. Production is fully booked for the present.

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Also available — Stop Motian Motars for 16mm—35mm B & H, Mitchell and other professional



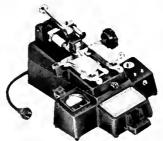
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IN 10 SECONDS!



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Model R-2 for 35mm silent and sound film. Precision construction makes it eosy to get a clean, square splice with accurate hole spacing. Hothing to get out of order.

Also Bell & Howell 8mm, 16mm and 35mm Hot Splicers and B & H Loboratory model Foot Splicer.

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### Films in Medicine

PROFESSIONAL AUDIO-VISUAL EVENTS

Edited by Edward McGrain
Notes and Counsel by Ralph Creer

MORE THAN 130 motion picture showings were presented at the Annual Clinical Congress of the American College of Surgeons, held October 31 through November 4 in Chicago.

Drawing capacity attendance during the Congress week, these showings were arranged in three main program groupings; a series of morning Cine Clinics, conducted Tuesday through Friday in the Grand Ballroom of the Conrad Hilton Hotel; a Motion Picture Symposium on New or Unusual Problems in Surgery, featured on Wednesday evening in the Grand Ballroom, and a Motion Picture Film Exhibition, held daily in the Eighth Street Theatre.

Eighteen new presentations were included in the Cine Clinic sessions, sponsored by Davis & Geck, Inc., a unit of American Cyanamid Company, The Cine Clinics opened with a Cine Panel on Surgery of the Colon, moderated by Dr. Warren H. Cole, president-elect of the American College of Surgeons. This innovation—group-narration of surgical films by medical authorities—was recorded by Davis & Geck technicians for use with subsequent showings. The balance of the Clinic pictures covered a wide range of surgical problem and technique studies.

Some 2,000 surgeons attended the Wednesday evening Symposium to see 13 film explanations

of new and unusual surgical problems. Particularly well received by the audience was Action of the Human Heart Valves, presented by Dr. Karl P. Klassen and Dr. Charles V. Meckstroth, both of Columbus, Ohio.

During the Symposium, a 1951 motion picture award was presented to Dr. Lawrence II. Snyder, Jr., for *Embryology and Pathology of the Intestinal Tract*, a film prepared by Dr. Snyder and Dr. Lawrence Chaffin. The award was presented by Dr. Hilger Perry Jenkins, chairman of the Committee on Medical Motion Pictures, American College of Surgeons.

### College of Surgeons Establish Film Library

Dr. Jenkin's committee prepared the Motion Picture Symposium. On the committee's recommendation, the College of Surgeons has approved the creation of a film library to provide distribution facilities for many of the independently produced films shown at the Clinical Congress. The new A.C.S. library will handle strictly surgical subjects, so as not to duplicate the service of other medical film libraries. Ethicon Suture Laboratories has donated \$50,000 for the library.

The A.C.S. has entered into an agreement with Davis & Gerk which calls for the annual production of 12 to 13 films on subjects and by surgeons selected by the College. The agreement likewise provides for distribution of the films through the facilities of Davis & Geck Surgical Film Library after they have appeared at the Clinical Congress and sectional meetings.

Personally-narrated films dealing with "surgery of liver, biliary tract, spleen and adrenals" (CONTINUED ON PAGE FIFTY-FOUR)

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# Kling Sales Training Slidefilm Series

Unique, timely, unlike other slidefilms on sales training! Kling's big package is an entire 21-week sales training program. Consists of seven sound slidefilms in rich color phatography, on the HOWS of selling; the strotegies, tactics, procedures used by America's tap-flight salesmen. And, you get written material to help the sales executive in meetings.

Results are immediate and tangible in terms of commission checks and company profits. Do yourself and your firm a favor. Write, wire or phone today far further informatian. Or, arrange far a private screening in your own office. Without obligation, of

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Producers of quality industrial films and commercials for television.



Frank Papalia of Precision Film Laboratories, Inc., New York

# With management in growing labs, Ansco Type 238 Duplicating Film is tops

Genial Frank Papalia, general superintendent of Precision, knows that the reputation of his firm is its greatest asset. That's why, under his direction, the staff so jealously guards that reputation by consistently turning out prints of highest quality for both the motion picture and television industries.

Precision is one of the many fine laboratories ready to pro-

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This famous film, in the hands of expert laboratory craftsmen, will give you the print quality you've always wanted. Safeguard the reputation of *your* firm by asking for prints on Ansco Color Duplicating Film, Type 238.

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Binghamton, New York. A Division of General Aniline & Film Corporation, "From Research to Reality."



Multiple Mitchell Cameras an Mabile Turret at U. S. Naval Air Missile Test Center, Paint Mugu, Calif. Seventeen 35mm and five 16mm Mitchells are used here

# CAMERA BECOMES BASIC RESEARCH TOOL



**200 Mitchell Cameras**, mostly high-speed models, are in use here at White Sands Proving Graund, New Mexico





Powered Tracking Mount has Mitchell Cameras, over 50 Mitchells are used at U.S. Naval Ordnance Test Station, Inyakern, Calif.

One of 12 Mitchell comeras used to track missiles at Holloman Air Development Center, Alamagarda, New Mexico.



Vital Projects Now Heavy Users of Motion Picture Cameras With Flexible Performance Range

Accelerated project work has today put increased demands upon motion picture equipment. Because of the need for a camera which can perform under a broad range of research and development requirements, the Mitchell Camera has today become the standard *basic* motion picture camera used in projects in this country and abroad.

No other single camera can be used so flexibly, under such extreme filming conditions, and for such a broad range of cinematography as can a Mitchell Camera. In one location, alone, 200 Mitchell 35mm and 16mm cameras are now in use at White Sands Proving Ground.

Write today on your letterhead for information on the Mitchell Camera line.



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### Picture on Peacetime Applications of Atomic Energy Marks Cinerama's Entry Into Field of Factual Films

LIMITLESS peacetime uses of atombic energy will be revealed in the breadth and depth of Cinerama when a motion picture inspired by President Eisenhower's "Atoms-for-Peace" proposal is released, according to plan, in 1956.

The atomic energy film will be the first factual production of Cinerama. Inc., according to Hazard E. Reeves, president and founder.

In the belief that such a film could aid a better national and international understanding, the Atomic Energy Commission will give technical assistance to the Cinerama production. Photography of events that occur only once, such as the launching of the nuclear-powered submarine "Sea-wolf," already has begun.

### Cameras Cover Scientific Bases

Planned coverage of unclassified subject matter by the Cinerama color cameras includes scenes of the large accelerators—atom smashers used to study the basic nature of matter, the work of nuclear reactors that are harnessing controlled nuclear energy for the benefit of mankind, and the many important applications of radioisotopes — tracer atoms which are helpful in research.

Grant Leenhouts. Cinerama's vicepresident in charge of production. will produce the film. Leenhouts was identified with Cinerama in its early development. During World War 11 he was one of the heads of planning and production for the United States Navy training films. He has a long record of production at major studios and is a member of the Academy of Motion Picture Arts and Sciences.

Utilizing Cinerama's engulfing dimensions, the film will present in human terms" the full range of peace-time atomic energy activities.

Hazard E. Reeves, President of Cinerama, Inc. producing studios.



Leenhouts said. It will demonstrate applications at the sites of AEC and its contractors, and in private educational institutions, hospitals, factories, commercial research centers and other locations. Atomic energy work in medical diagnosis and therapy will be observed.

### Show Applications in Agriculture

The use of radioactive materials to improve quality control and speed production in industry and the effort to develop stronger, higher-yield food crops will be shown. Progress and expectations in food and drug preservation and sterilization, in nuclear power that will light cities will be seen.

New effects will be incorporated into the seven-track magnetic system for the proposed atomic film. Cinerama's president Reeves, said. Reeves, a pioneer in sound engineering and recording, developed the stereophonic sound system used in connection with *This Is Cinerama*, the theatrical presentation which introduced the revolutionary audiovisual technique.

### Studio Head Assigned to Project

Reeves announced that Wentworth Fling, executive vice-president and head of the company's studio and laboratory at Oyster Bay, will work closely with the producer and writers during script development to insure maximum effectiveness in the use of the stereophonic sound system.

Scheduled for 1956 release, the proposed Cinerama production also will be filmed in 35mm to insure the subject the greatest possible world-wide audience.

### Allen Heads Information Services for Nat'l Advertisers

◆ Joseph M. Allen has been promoted to vice president of the Association of National Advertisers, the board of directors has announced. In addition to serving as A.N.A.'s director of Radio and TV. Allen now heads up the Association's new Information Services Department.

Allen joined the A.N.A. staff two and a half years ago. Prior to his present position, he was associated with Bristol-Myers Company. He has been closely associated with A.N.A. for a number of years before joining its staff. He has served on the Radio & TV Steering Committee and Public Relations Steering Committee.

A new ANA film publication giving criteria for sponsored films directed at school groups will be announced shortly.



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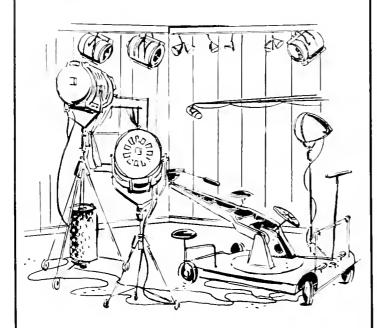
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Dots

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Catalags upon request



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CIrcle 6-5470

### 25,000 Employees at Kaiser Steel View Pragress Repart

★ Some 25,000 employees of Kaiser Steel Corp. met their boss and toured every plant and division of the Kaiser enterprise recently by attending sponsored motion picture programs at local theatres.

Guests at eight West Coast theatres located near Kaiser Steel's largest plants, employees and their families were treated to a cinematic event consisting of a Hollywood feature, selected short subjects and A Report to Kaiser Steel Employees.

### Introduced General Manager

The 21-minute color film report introduced Jack L. Ashby, Kaiser general manager who, as narrator, guided the multiple audiences through the corporation's sprawling properties, briefing them on the industrial progress story of which they are a part. A four-page printed program repeated Ashby's picture, welcoming message and review of the Kaiser domain.

This all-out eight-theatre stunt was arranged because Kaiser's steel mills are busy 24 hours a day, seven days a week. The advertising and public relations department wanted everybody to meet Mr. Ashby and get a clear picture of Kaiser activities.

### Extensive Rental of Theatres

Working with the corporation's Industrial Relations and Operations staff, the pr-and-ad force lined up Fox West Coast theatres on a reserved rental basis for virtual weeklong runs of the Kaiser show. Presented for five evenings and at two matinees, the theatre parties were thoroughly promoted by placards and a special edition of the Kaiser house organ. The "extend run" gave every shift a chance to attend.

The theatres gave the programs full canopy and lobby display, 20th Century Fox released three new feature movies to fill the bill and donated a trailer greeting the employees. Kaiser secured the film houses for 50 cents a seat and distributed 25,000 complimentary tickets at company pay windows. The complete operation reportedly cost Kaiser Steel under \$1,00 per head.

A Report to Kaiser Employees was produced in 16mm by Frederick K. Rockett Co., Hollywood, For the commercial theatre showings, it was optically enlarged to 35mm; for subsequent internal use, three extra 16mm prints were made.

Need Production Services? See annual listings of laboratories and other services beginning on page 65.

# EFFECTIVE VISUAL PRESENTATION will carry YOUR SALES MESSAGE right to the POINT OF PURCHASE

# CONSULT US ON ALL YOUR FILM PROJECTS

We bring creative planning, expert writing and technical skill to the production of successful Sales Training and Promotional film projects.

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# Depicto Films

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### Number Six Coming in '56!

• The 6th Annual Production Review Issue of Business Screen, listing the nation's principal business film producing companies is scheduled for publication in February, 1956. Watch for it!

# P-R-O-G-R-E-S-S spells "Problems"

... because machines and methods change faster than the attitudes and habits of people.

Through the personal development and training programs we plan and produce with our clients, we are helping people in many different fields grow to meet the growing responsibilities of their jobs with greater effectiveness and satisfaction.



HENRY STRAUSS & CO.

NEW YORK, N.Y.



#### When buying a screen be sure it's a

because each of these models is designed to do a specific job.

Da-Lite screens are especially engineered for homes, schools, industry, clubs, hotels, churches, theatres, local and national Government agencies. There is a model for each specific purpose backed by OVER 46 YEARS OF MANUFACTURING A SINGLE PRODUCT: QUALITY PROJECTION SCREENS.

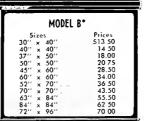
All available with White Magic Glass-Beaded or Mat White surface.



Touch "Push Button" ... ex-tension tube paps up legs glide open. Raise case and fabric with one operation. Octogon case with fabric safety slat lock.

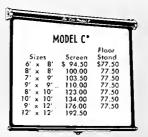




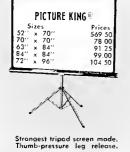


Wall and ceiling screen for semi-permanent or permo-nent installation, 5mallest size weighs only 7 lbs.





Large wall or ceiling hang-ing unit. Use with floor stend as a permanent floor model.



DA-LITE "JR.""

18"x24". . . \$3.50 Ideal for editing... DA-LITE HANDY

30" ±30"... \$7.25 So handy as a spare

DA-LITE SCENIC ROLLER' 12 sizes 8 x10' thru 20'x20' 8'x10'. . . \$135.00

An ecanomical large audience screen. Rape and pulley operation.



Perfection in Projection Since 1909



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Low-cost dependable electrically operated screen . . . 110 AC. Automotically staps when fully apened or closed. Darlite Electral Senior Da-Lite Electrol Seniar

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The highest quality, heavy duty, electrically operated screen . . . remote, preset firmit control a child can aperate. Uses standard 110 AC circuit

For Additional Information Write

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The lote George Blake

#### N.Y. Producer a Heart Victim

★ George Blake, 38, founder and president of George Blake Enterprises. Inc., died unexpectedly last month in Yonkers, N.Y., of a heart ailment.

Mr. Blake, a resident of Bronxville, N.Y., was born in New York City and was graduated from New York University in 1938.

In the years following, Mr. Blake was engaged in all phases of motion picture production, serving first as writer, director and producer of industrial films for his father's firm B. K. Blake, Inc. He won an Academy Award nomination in 1947 for the short subject. A Voice Is Born, which he wrote, produced and di-

A songwriter, he was elected to ASCAP in 1950. George Blake Enterprises, Inc., was founded in 1951.

Mrs. Jean Blake has now been elected president of the company. Other officers will include Philip Frank, vice-president for sales; Richard Donner, vice-president; and Theodore E. Lazarus, secretarytreasurer.

Canadian Film Prices Up

◆ The National Film Board of Canada has announced that (effective November I, 1955) prices for their I6mm films purchased from the New York office, 630 Fifth Avenue, Snite 658, are increased from \$30.00 to \$40.00 per reel for black and white, and from \$75.00 to \$80.00 for color films.

### SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer soating.

## MOTION PICTURE SERVICE.

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No question about it

By adopting new techniques of controlled printing and employing the most advanced technical equipment,

Color Service now offers to the industrial motion picture field color-balanced

16mm Reduction Eastman-Color negative-positive prints

in quantity as well as quality.

This answers the big question — "Can these prints be produced in quantity?" — YES, beautiful, sparkling Eastman-Color prints by direct reduction printing — either from the original negative (A & B printing if fades and dissolves are needed) — or from carefully made internegatives.

color service co., inc. 115 W. 45th ST., NEW YORK, N. Y. Our staff of color technicians are at your disposal for consultation to discuss your special problems—Let us hear from you!

## When Business Research Institute surveyed film users...

FOR CONVENIENCE DEPENDABILITY PRINT CONDITION

Modern was overwhelmingly designated

st choice

Business Research Institute conducted a factual survey of the use of sponsored films by U.S. high schools. The respondents indicated an overwhelming preference for Modern as a source—because of Modern's record of good service, convenience, dependability, and the fact that prints from Modern are always in the best possible condition.

These audiences also stated emphatically that they preferred to get sponsored films from a distributor instead of direct from the sponsoring company.

Their preferences are more significant when it is considered that U.S. high schools use more sponsored films than

any other group of audiences—actually more than all others combined—and they have had experience with all major sources.

Adult audiences—in clubs, churches, industry, wherever such groups gather—receive the same degree of excellent service that is the Modern standard. On behalf of the many sponsors who have entrusted us with their film programs, we are now serving over 75,000 audiences of this type.

Whether your film program is aimed at schools, general adult audiences, or highly specialized groups, you should investigate what Modern can offer you.

\*If you would like a copy of the complete 32 page Business Research Institute report, "Study of Sponsored Film Utilization In United States High Schools," a request on your letterhead will bring one by return mail.





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## Along the Business News-Front

A Round-Up of News and Comments Noteworthy at Presstime

THE FUTURE for color television took an upward turn this month as the National Broadcasting Company announced the conversion of its key Chicago outlet. WNBQ to the status of an all-color station by next April, 1956. Color telecasting by other stations was gradually increasing and some reduction in set prices was bringing a fair rise in viewing audiences.

Although a real mass market was not predicted until 1958 by manufacturers (such as Emerson's president Benjamin Abrams), the drive to color was moving relentlessly on, underscoring the importance of sponsor know-how and interest in color film production during the active year ahead.

Two premieres, the unveiling of Champion Paper's Production 5118 at the Public Relations Conference in Los Angeles and Monsanto's press showing in New York of the excellent World That Nature Forgot also gave solid indications of real production values for sponsored films in this period.

#### Subscription Video Easy Prey to Bootlegger, Says Jerrold Exec

★ "Bootleg tv" is the latest problem to appear in the current subscription television debate. The deadly phrase is being dropped by opponents of "scrambled broadcast subscription television"—a title that inflicts its own epithet.

Donald Kirk. Jr.. vice-president in charge of research of the Jerrold Electronics Corporation. Philadelphia recently challenged three proponents of scrambled tv to submit to a public demonstration of the ease by which the security of their systems can be broken.

At a joint meeting of the New York Chapter of the Institute of Radio Engineers and the American Institute of Electrical Engineers. Kirk announced that of the three scrambled tv firms. Zenith. Telemeter and Skiatron, only Skiatron accepted the challenge.

Kirk discussed major defects in all three scrambled systems. Kirk's company has proposed a wired distribution system for subscription tv. According to Kirk, a potential bootlegger of the Skiatron scrambled image needs only to duplicate a card on which an electronic circuit has been printed. Such a card, furnished to all subscribers, is inserted in the decoder to unscramble the whole ty picture. Many companies produce similar cards and could duplicate Skiatron's. Kirk said

Because Skiatron experts have done the work for him, the bootlegger needs little technical training. Kirk maintained. Skiatron has designed an elaborate code, a more elaborate decoder. The decoder, according to Skiatron's plan, could be bought in any appliance store.

"Why should a bootlegger not want to satisfy thousands of customers with thousands of such cards." Kirk inquired. Reviewing the "Reply to Comments" filed with the Federal Communications Commission by the three scrambled ty proponents. Kirk showed how each agree with Jerrold that "the other two" systems lack security. Kirk had figures to show that equipment and installation costs per home of the wire system subscription ty would be lower than the cost per home for the scrambled decoding gadgets. \$\mathbb{R}\$

## Film Industry Pays Hamage to du Pont's late Narman Oakley

★ Norman F. Oakley, 61, special adviser on motion picture sales in the duPont Company's New York District, died November 4 after an illness of several months. He was in the 40th year of his career with the duPont Company.

A veteran in the manufacture and sale of motion picture films. Mr. Oakley had been associated with the duPont company since its entry into the photo products field. Formerly general supervisor of experimental design, construction and operation for Monmouth Chemical Company. Keyport, N.J., Mr. Oakley joined duPont in 1916 as a supervisor of experimental film base production at Parlin, N.J. He was instrumental in the design and operation of duPont's first experimental and commercial film manufacturing plants and designed much of the equipment used in the process.

Mr. Oakley entered motion picture product sales in the late 1920's. He became manager of motion picture sales in the New York District in 1946, a post which he held until the middle of this year.

Mr. Oakley was a member of the Society of Motion Picture and Television Engineers. American Society of Cinematographers. Lambs Club of New York, the Motion Picture Pioneers, and an honorary member of Cameraman's Local 644, of the IATSE.



The awards jury at the second annual International Advertising Film Festival deliberates over the 380 entries from 17 cauntries from which they selected ten "Palm" winners in this screen advertising competition held in Monte Carlo.

#### Monaco Hosts an International Advertising Film Festival

THERE'S A WORLDWIDE andience and specialized production industry devoted to short direct advertising playletshown in entertainment theatres. The men who guide this field had their own International Advertising Film Festival in the lush surroundings of Monte Carlo from September 26 to October 1. Sponsor of the event was the International Screen Advertising Services, whose members are active on five continents.

English ad films swept five "Palm" awards and two prize mentions for highest honors at the Festival: Germany, with two "Palms" and a prize mention was second: France took one "Palm" and three prize mentions and Italy and Denmark were also honored with one "Palm" award apiece. Holland, with a prize mention, was the only other country in the awards category as not a single U.S. film earned a mention. But then there were only a very few U.S. entries and very little representation by U.S. producers.

This was the second year in which the LS.A.S. has organized a Festival and it appears that next year's event

Festivol choirmon Jocques Zodok is shown below with I.S.A.S. president Ernest Peorl and Bruno Kiwi, secretory of the festivol committee at Monte Corlo.



is destined for the same locale. At this year's screenings, a total of 380 films from 17 different countries were shown. Since these films are extremely short (one minute and sometimes less) the judging was a very irritating process, accompanied by frequent lighting and darkening of the theatre.

Winner of the "Palm" award for photography was the English ad film Looking in on the Navy, produced by B.M. Productions: the color "Palm" went to Rhapsody in Red. a Coty ad film by Anglo-Scottish Pictures, Ltd. Top award for originality was given Buisson Irdent, an Esso Standard ad film produced by Les Cineastes Associes of France: the "Palm" for ad value was awarded a German producer. Kruse-Film for Das Hohe C. Winning the "Palm" for music was Caley 1u-Lait produced for Caley. Ltd. by Pearl & Dean, Ltd. of London. Sound effects won a "Palm" for another German film Linde's Variete and a unique award, for spectator values, went to The Beach. a Shell-Mex film produced in England by Screen-Space, Ltd. = R.J.J.

Another Business Screen reoder of Monte Carlo is the well-known Dutch producer, Joop Geesink, founder ond director of the Dollywood studios in Holland.





On-the-job training to learn and obey the Pilot Rules is the theme of this scene from the new Raytheon sound and calor motion picture "Safe Passage."

## Basic Training on Marine Radar

New Raytheon-Sponsored Color Film "Safe Passage" Helps to "Human Proof" Radar for Shipping Field

Despite Radar Protection, ship collisions continue to be a marine hazard. Why collisions occur when one or both vessels involved are equipped with radar systems is the topic of Safe Passage, a 20-minute color motion picture sponsored by Raytheon Manufacturing Company, a major producer of marine radar equipment.

#### Shaws Four Accident Categories

Raytheon's photo-explanation of the maritime mystery is that radar, powerful as it is, is not human-proof. Based on a recent study. Saje Passage describes four categories of accidents involving radar-guarded ships. The fault-areas include: radar not turned on: radar not properly adjusted: improper action by operating personnel: "radar hypnosis."

To show how accidents in these categories can be avoided, the film follows an exposition of basic radar principles with dramatic illustrations of typical accidents and the corrective action required in each category. Actual radar scope footage documents the principles of radar operation and collision prevention. Animation helps to detail points of application.

#### Admiral Commends Film's Purpose

The promotional film was viewed by marine industry representatives and the press in New York, October 19. Rear Admiral Louis B. Olson, I SCG, introduced the film at the Whitehall Club and spoke on the latest developments in navigational safety devices.

Admiral Olson said, "This movie. Saje Passage, is an important graphic supplement to the education and experience of all mariners who are, or who may be, shipmates with



radar. Additionally, it should contribute greatly to the general understanding of radar by all ship and yacht owners and operators."

#### Marine Audiences Primary Torgets

Prints of the film for free showings to marine associations and trade groups, government agencies, shipping lines, business firms, schools, churches, clubs and similar organizations will be distributed by Raytheon's public relations department. Interested groups should contact the department at: Raytheon Manufacturing Company, Waltham 54. Massachusetts, Prints may be purchased for long-range educational and training purposes.

The recent New York preview of Roytheon's "Safe Possage" was introduced by Reor Admiral Louis B. Olson, USCG (second from left). He is congratulating tee A. Ellis, art and photo manager of Roytheon public relations department Looking on are writer-director A Newell Gorden (left) and morine product planning manager, Kenneth V. Curtis, shown at tight.



A Broad Range Sales Training Film and a Specific Product Slidefilm Aimed for Company's Retailers

G+LF OIL CORP, has recently inaugurated a stepped-up sales training program to assist the efficiency and techniques of its thousands of retail dealers and sales representatives.

Two examples of the material in this program are presented in these case history reports:

Sponsor: Gulf Oil Corp.

Title: Facing the Challenge, 20 min., color, produced by Henry Strauss & Co.

★ The untouched potential that lies hidden in every salesman's territory, and in the salesman, himself, is the subject of this film, which is directed to the sales representatives who sell Gulf products for industry, transportation, building, power and other bulk uses.

With two words — Review and Plan — for its motif, the film shows why even the most competent salesman should never become complacent. The star salesman of this film realizes that because he has built up his own territory and made it his own little world he is in danger of assuming it is the best of all possible worlds. In sequences that combine animation with live action, he mentally canvasses the new possibilities that Review and Planning can unearth.

Driving this lesson home are torceful examples—like the surprising number of uses for petroleum products to be found in building a short stretch of highway. This is only part of many activities going on everywhere that offer an opportunity for creative selling. Pictured this way, the job becomes an exciting challenge to the salesman's ability—a combination treasure hunt and service to the community.

Facing the Challenge also reminds

its audience of the backing they can rely on — Gulf's high reputation and fine productive resources, and the armory of modern selling tools and promotional devices he has at his command.

Sponsor: Gulf Oil Corp.

Title: Three for the Money, 14 min. ssf. color, produced by Henry Strauss & Co.

★ While most companies in the oil business have jumped on the bandwagon labeled "10w-30 — all purpose — all season oil," Gulf, practically alone among the majors, has determined to resist the trend.

Part of the potent sales ammunition the company is providing its dealers in rebuttal to the "10w-30" story is contained in the new sound slidefilm, Three for the Money. Dealers are encouraged to make a positive virtue out of the fact that Gulfpride is "personalized" to fit specific needs, and is not a compromise,

The film describes how Gulf tested "10w-30's" in the laboratory and found them to lose viscosity in service, to leave coke-like deposits on intake valves, and to give high oil consumption.

Gulf dealers have been seeing the film in regular meetings all over the country.

A scene from "Three for the Money"



## A Program for Physical Education

The Athletic Institute Presents "They Grow Up So Fast"

Sponsor: The Athletic Institute. Title: They Grow Up So Fast, 25 min., color, produced by Dallas Tones Productions.

★ Defense officials periodically embarass the national ego by loudly deploring the high incidence of poor physical specimens among inductees. Some of the fellows can't chin themselves, it recently was reported. Civilian anthorities often endorse physical education as an activity which can constructively channel the energy of boys who can chin themselves but who, for lack of guidance, might do their chinning on a second story window.

They Grow Up So Fast, a new



25-minute film announced by The Athletic Institute, ought to do its good bit in making for a "healthier situation" on the physical education front. The film interprets physical education to the public, educators and parents. It highlights the philosophy and content of a real program of physical education.

#### A Community Answers the Need

Action develops in the case of a boy who needed, but wasn't getting, the advantages of a good physical education program. Dramatic circumstances call the community's attention to the importance of adequate leadership and facilities for a complete physed schedule. As a result of action taken by the community, children are given the opportunity to participate in a wide variety of wholesome experiences provided by physical education activities.

The 16mm sound and color film is designed for, and has been cleared for, use on television. It is anticipated that the picture will be used by school administrative groups, teacher groups, supervisory groups, parent-teacher association and civic groups.

Schools and colleges will be interested in showing the film, not only to those in teacher preparation and to professional groups of physical educators, but also to community groups interested in a physical education program.

The film was produced by Dallas Jones Productions, Inc., Chicago, This is the company which made the Institute's community recreation films, Playtown, U.S.A. and Leaders for Leisure,

#### Prints Available for Purchase

They Grow Up So Fast is being distributed by the Institute and the American Association for Health. Physical Education and Recreation. Prints are available at a cost of \$135.00 each. The film was made possible through the efforts of The Athletic Institute, the American Association for Health. Physical Education and Recreation, the College Physical Education Association the National Association for Physical Education of College Women and the Society of State Directors.

There's no Geiger counter to uncover life insurance prospects (story at right).





## A New Field for the Film

The New Mexico Military Institute Color-Previews Its Facilities

Sponsor: New Mexico Military Institute.

Title: Man of Tomorrow, 19 min., color, Produced by Raphael G. Wolff Studios,

★ This color film was recently produced for the New Mexico Military Institute by the Raphael G. Wolff Studios, Hollywood, It may herald an entirely new field for professional film production in private school recruitment programs.

Private schools and institutions have used films in time past, but these are all too frequently amateurish productions, and may just as often to discourage rather than encourage enrollment.

Wan of Tomorrow, however, re-

flects the professional production know-how put into it and presents highlights in the life of cadets attending the Institute in such a way as to make it seem highly desirable to those potential students and their parents who see the film.

Other groups of all sorts would also be undoubtedly interested in the picture, and former students of the New Mexico school should be able to secure innumerable showings around the country in service clubs and other groups to which they belong.

Groups interested may obtain a print of the film from the New Mexico Military Institute, Roswell, New Mexico.



After classroom sessions, there's practice on the range for the rifle team. Scenes from New Mexico's "Man of Tamorrow").



While bowling is not considered a major sport, it's a healthful, vigorous and highly competitive exercise at the school.



Scheduled social activities include hops and dances—wandrous evenings when the codets are privileged to escort their ladies.



—such as the traditional Memorial Day Commemoration as in the film scene above.



Officers of the regulor Army have charge of the military instruction and training of the Corps of Codets at the Institute.



Dress parade is a Sunday ofternoon call there is snap and precision to these reviews Below) At term end, dress parade is also the occasion for dispensing special awards and medals for achievement.



## "Prospecting" on a Group Plan

Ten Life Insurance Companies Co-Sponsor a Sound Slidefilm

I INSTRANCE COMPANIES, consistent users of audio-visu: I aids for sales training, public relations, etc., are being offered a new participation plan in which they will be able to buy tailor-made motion pictures and sound slidefilms at lower cost than individually sponsored projects. The plan is being offered by Transfilm, Inc.

The initial film was developed in conjunction with Reply-O-Letter, a New York direct mail agency, for its life insurance clients. To date, ten life insurance companies have participated in the plan, which involves a 12-minute color sound slidefilm on the advantages of direct mail prospecting.

Each of the participating companies used the basic film and recording which was applicable to all, However, each company integrated original scenes into the film which reflected its own direct mail program.

Each slidefilm is titled individually (The Latchkey Story for Mutual of New York). (Postman Prospect

Payoff for Aetna Life) and contains original frames depicting the company's own direct mail pieces and gifts. In addition to outlining standard procedures in developing leads, the film offers other ways of finding qualified names and applying them to a successful direct mail program.

The presentation employs cartoon art and humor to tell the story of a salesman "gumshoeing around on the trail of suspects who might turn into live prospects." When he employs direct mail and the postman to help do the sleuthing for him, he finds that he has more time for making sales. He soon discovers that for every dollar spent on mailings, he gets \$30 back in commissions. Instead of using it for slumps or special drives, direct mail isstressed as a tool for everyday use.

The life insurance companies using the film are: Bankers Life of Vermont. Connecticut Mutual. New England Life, Mutual of New York. New York Life, Aetna Life, Jefferson Standard, Ohio National, and Mutual Benefit of Newark.



# PRODUCTION 5118

One of the most unusual pictures of this and any other year, is the Champion Paper & Fibre Company's contribution to everyone's problem of communication—



Signalman: "If the audience is able to understand what's behind it's own viewpaint . . . by means af a larger viewpoint, then it will be realized that we are octually playing our parts in a larger picture. Taking the larger viewpoint makes anything more understandable."

TITH M.L. the miracles science and technology have wrought for mankind, his chances of surviving to enjoy them comes down to the simple denominator of understanding. The problem is as worldwide as the cold war; it is also the constant challenge facing both labor and management, small and large.

Getting understanding through communication is everybody's problem but one U.S. business firm has done something about it. That "something" is a 30-minute motion picture titled *Production 511B* and it is destined to be one of the most talked about, constructive contributions to reach the factual screen in many years. The Champion Paper & Fibre Company is its accredited sponsor but 511B isn't a film about Champion or its products or its people. It's really Champion's gift to the American people.

#### "Play Within a Play" Farmat

There isn't an easy way to review this film. Its format is unusual; its performers thoroughly competent professionals who are always here raide. Filmed in brilliant Lastman Color, 511% is never color-consenus. Yet as this "play within a play" untolds its every sequence noves pure setally toward the goal expressed by every of its principal placers:

"You've Lot to realize that this prature is not only about Mr. Baxter

and his corporation, it is about every person and every corporate entity, including you—no matter who you are or what you are."

#### Da We Make Ourselves Understoad?

So, it might be said, Production 5118 is a story of personal communication—of a man's failure to transmit his ideas so that they will be fully understood by others. The pattern of his failure is complex and yet it is universal. For Philip I. Baxter, corporation—executive, whose case history is the basic motif of the film, is only a symbol of Loryman. His "conscience" is the Signalman and he, too, speaks to you when he says to Baxter:

#### The Message of the Signalman

"You're also a signalman; everyone is. Everything people do together depends on sending, receiving and interpreting signals from each other."

Baxter, the very capable company administrator, fails to communicate through errors of omission. How many similar failures have been compounded into labor-management disputes whose origin was equally unocent of real fault? How many disputes might be traced to Baxter's defense:

"I've always tried to do the right thing — as I see it."

Production 511# had its world premiere in mid-November at the 5th National Conference of the Pub-



Artist: "When are they gaing to make up their minds on what to coll this picture?" Assistant Director: "I don't know. Everybody's hod a go at it but none of the titles seemed to fit, exactly." Artist: "Well you can't go on colling it Production fifty one eighteen."

Directar (center in scene above): "There are same incidents fram Baxter's personal life which prove that even his family and sacial relations suffer from bod signalling. All taa aften, he's not getting real coaperation; he's only getting obedience—because he can command it."



lic Relations Society of America in Los Angeles. The only other showing thus far was the pre-release preview held for company employees at Hamilton, Ohio, Here, over-capacity crowds at four showings in the 900-seat theatre necessitated two unscheduled showings to accommodate the overflow.

Comments on the film from Champion employees ranged from "really different — should be especially effective for industrial groups" to "starts a person thinking" and "complex but simple if your realize that each individual is an integral part of any business or community."

#### Will Be Widely Useful

While industrial use of 5118 is especially indicated, the film will be helpful in many other fields of administration and supervision. Although no policy has been announced on print purchase, it is evident that many companies and organizations will want to a quire

this film on long-term loan or by outright purchase, if such arrangements can be made.

Review this picture? You'll have to see it for yourself, right down to the very last scene. It is that finale you will find yourself trying to guess and if the picture has gotten inside by Minute 29, you'll probably know what it ought to bring. You won't be disappointed.

#### Where Credit Is Due

\*A shining star to the sponsor. Champion Paper & Fibre Co. for the raw courage and wisdom its leadership has exhibited is making this film possible. A deep how to the writer. Sam Beall and to the director, Kirby Grant, whose talents helped "make" this picture. Wilding Picture Productions, Inc. Wilding Picture Productions, Inc. have readhrmed the power of this medimus audiences will be able to loan 10mm sound prints after January 1st through the nationwide facilities of Modern Talking Picture Service, Inc. in 28 key cities.



Signalman: "In order to evaluate the record of the person Philip J. Baxter, we must introduce same of the witnesses who have chartered the prisoner to engage in the businesses of being a san, a brather, a husband, a father, a friend, a citizen, a member of the community, a fellow-emplayee, a pillar of the church, and atherwise to function as intended."



2nd Workman: "And now here goes out biggest machine." 3rd Warkman: "Plain as the nase an your face. They're getting ready to close this plant." 1st Workman: "An' suppose I dan't want to mave to Boylesville?" 3rd Workman: "Who says they're ganna ask you to?"

Dick: "Corporate citizens! Ha! This corporation is an animal." Harry: "What da you mean?" Dick: "I mean just that. Their policy is 'keep strong and healthy and keep growing.' Old man Baxter says so himself."





Baxter: "I don't want ta knaw the future . . . Loak I've alwoys been a practical man. It tokes a practical man to run a corporation."

Signalman: "Or ta push a braam. Or to stay out of trauble. Or secure caperation. Or create human pragress. It's the same far everyone."

## Camera Eye:

A Business Screen Pictorial Report on Current Problems and Potentials

The Place: the recent Annual Fall Meeting of the Industrial Audio-Visual Association in Boston last month, where Business Screen asked-

The Question:

"What is the most important single problem facing the industrial audio-risual field at this time?"

THE COURT OF PUBLIC OPINION should be consulted as frequently as possible by those who are concerned with progress; its decisions, rightly or wrongly, are made up of the problems faced by its members as individuals, but collectively they may offer real guidance on the present and a useful line on the future, as well.

With increasing regularity, the Editors of Besiness Screen will look toward those who work with audio and visual media in business, government and education. This month's question offers no answers on such aspects of the "important single problem" which consists of making a hundred 16mm prints do the work of several hundred which may be needed to cut down the backlog of audience requests for a popular film.

But there is a "pattern" in those comments which emphasize management's need for better understanding of audio-visual potentials: there is an apparent want for greater simplification of projection equipment. The need for capable film writers crops up: the usefulness of sponsored films overseas is considered. Regular budgeting of film appropriations is an important answer; wider use of all tools to meet the "countless problems within any company" is fervently spoken for.

Behind all this is the healthy sign of dissatisfaction with things as they are, addressed by men whose responsibilities are growing within their companies. The cross-section is important, for it also represents billions of dollars of corporate investment among the largest U.S. industries.

We would like to hear the answers to such future questions as "What kind of filmed commercials really get sales results?" or "Does a new sponsored film project start with a price quotation or an idea?" or "What kind of public service films does your television station want?"

And we'll welcome your suggested questions for future coverage in these pages. Just address your query to "Camera Eye" care of this publication, 7061 Sheridan Road, Chicago 26, and it will be carefully reviewed for editorial consideration during the active year ahead.

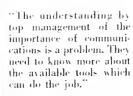
"Many industries are faced with the problem of communicating directly with people in select professions, Audio-visual methods are effective, but there is still much progress to be made,"

> WILLIAM H. BUCH, Manager, Visual Promotion Lederle Laboratories Division of American Cyanamid Company



H. L. VANDERFORD, Film Production Manager, American Tele-phone & Telegraph Co.

"The answer is easymore simple, uncomplicated. lightweight equipment. Women are becoming an ever-increasing factor in industrial training. The easier it is to carry and operate film projection equipment, the more it will be used.



FRANK S. ROLLINS, Manager, Motion Picture Dept., E.R. Squibb & Sons Div. of Olin-Mothieson Chemical Corp.





R. P. HOGAN, Ass't Merchandising Mgr., Kraft Foods Co.

"Films and related media have long since come of age. Yet. in many cases, they are budgeted as a one-time proposition. Industry should work its film program like an advertising program - with definite aims and a planned budget.



PAUL F. PETRUS, Sales Promotion Supervisor, Socony-Mobil Oil Company, Inc.

"The supply of capable. well-rounded script writers is too limited. Most film writers are so specialized that they can handle only their own particular fields.









W. M. BASTABLE, Director of Audio-Visual Services, Swift &

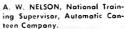
"More and more - industry is learning to recognize that audio-visual tools can help solve some problems better than other means of communication. Yet, valuable as they are, audio-visuals are not used effectively enough.



JOHN T. HAWKINSON, Personnel Assistant, Illinois Central Railroad.

"Managers of audio-visual activities should spend more time in training people in the lield to use these valuable andio-visual tools more effectively."

"American business has valuable assets in these audio-visual media. Some companies realize this and put them to good use. Other firms don't recognize the golden goose when they see it.







ALDEN H. LIVINGSTON. Mar. Motion Picture Dist. E. I. Du Pont de Nemours & Co.

"Industrial use of the audio-visual media is still too limited. There are countless problems within any company that can be aided by audio or visual materials."



KENNETH E. PENNEY, Monoger Audio-Visual Services, Minnesoto Mining & Mfg. Co.

"A central source for translation of films made for foreign distribution would solve many problems. We would also like to locate more magnetic projectors abroad." "One problem a lot of us face is sufficient time to do the best possible job. Industry would get better films if last-minute revisions could be minimized."

DAYTON R. RICHERT, Visual Equipment Technician, Cansumers Pawer Company





BERNARD KOVNAT, Promotional Advertising Manager, United Air Lines, Inc.

"If industry believes in the audio-visual media, as it does in most companies, it can help itself tremendously by exploiting this phase of communication to a fuller extent." "The development and application of every-day use of a-v materials in day-to-day communications with employees and the public is a goal every company should strive for."

STANLEY W. PUDDIFORD, Visual Information Supervisor, Michigan Bell Telephone Co.





DONALD Y. PENDAS, Medicol Film Dept., Pfizer Laboratories (Div. of Chas. Pfizer & Co., Inc.

"Despite much progress that has been made, foreign distribution of business films is still a major problem. We need much more simplified procedures."



ALFRED Y. LYTLE, Director of Photography, Raytheon Mfg. Co. M-R Division.

"What we all need is a better way to explain to high-level management what valuable tools we have to offer." "The need for development of an extremely lightweight 10mm motion picture projector is most important. A very light tape-stripfilm projector designed for 40-cycle note advancement would also help."

ROBERT C. McCASLIN, Supervisor, Sales Training Div. Coterpillor Tractor Co.





FREDERICK G. BEACH, Manager, Visual Aids Dept., Remington-Rand Div., Sperry-Rond Corp.

"The lack of a really lightweight and portable 16mm sound projector is our most important problem." "Films are important in many companies but only as "special projects." Management needs to recognize audio-visual media as a regular and valuable set of tools."

R. S. PIASECKI, Director of Photography, Tractor Div., Allis-Chalmers Mfg. Co.





E. L. CARROLL, Southern Pocific Roilroad

"Industrial audio-visual activities should be more centralized within the company structure."



R. H. WOODMAN, Dow Chemical Company

"When it is possible to start a 16mm sound projector as easily as turning on a TV set, we'll have solved a big problem." "When projection equipment becomes as foolproof as a table radio we'll see the audio-visual medium really go places. Why not an automatically-threaded sound projector — soon?"

EDWARD W. PALMER, Information Assistant, New England Tel. & Tel. Co.





ROBERT R. OSMUN, Goodyear Tire & Rubber Compony.

"All managers of industrial audio-visual programs recognize the effectiveness of their tools. How can this be presented most effectively to top management?"

"Physical facilities are important to the film program. Many companies can profit by expanding and modernizing their film departments for greater effectiveness."

DONALD ROSS, Raythean Manufacturing Company.





JAMES CRAIG, Film Librory Monoger, Dept. of Public Relations, General Motors.

"One of the problems as I see it, is educating the film user in the proper programming of our films, particularly among external groups."



Above: This production scene during the moking of "Escape Route" shows a motorist taking car into garage for maintenance to keep it in top condition for emergency use. Right: The FCDA film review committee checks final version of this film.

#### The Nation's Welfare Depends on Our Preparedness Much Has Been Done; But There Is Still Much To Do



## What About Films for Civil Defense?

Aided by Industry Cooperation, the Federal Civil Defense Administration Has Completed and Released 4,731 Prints of Eight Pictures in Four Months

THE FEDERAL CIVIL DEFENSE
ADMINISTRATION, through an
unusual agreement with private
business, is producing educational
motion pictures and distributing
prints at a rate that may be a record
for a government agency in modern
times,

The Motion Picture Branch of FCDA's Audio-Visual Division, working with film producers and business-industry sponsors, has completed and released 4,731 prints of eight civil defense films during the past four months. Four more films are in productions and 11 scripts are in the approval stage.

#### Estimate 50 Million Viewers

It's estimated that more than 50 million persons—television viewers, civil defense groups, lodges, clubs, and other organizations—are seeing each of the finished pictures. That's about one-third of the nation's population, regularly getting repeated civil defense impressions.

The production mark was set by Rodney B. Radford, until recently Motion Picture Branch Chief, and a three-man staff, working with film agencies. business industry sponsors, and other government agencies. The FCDA arrangement with private industry and film producers works like this:

#### How Cooperative Pragram Warks

First, a prospective producer or sponsor considers potential civil defense stories, suggested by FCDA's motion picture branch. They choose from many dramatic, hard-hitting stories, keyed to America's biggest interests; survival under atomic attack or natural disasters—preservation of our way of living and doing business. Private industry knows that civil defense is now the most powerful, far-reaching public service in which they can participate.

A few titles from the eight recently-finished pictures show how civil defense can be a potent public relations tool on film:

To Live Tomorron, the story of preventing mass panic, was sponsored by the Institute of Life Insurance, New York City, Time of Disaster, describing the role of civil defense in natural disasters, was produced by Robert Enders, Inc., Washington, D.C. Escape Route, the story of evacuation by car, was

Left: Lauis E. Aikin, of the FCDA Audia-Visual Divisian, acts as a cantact man with spansors and producers of civil defense films. He has had 23 years of experience in radia. sponsored by the National Automobile Dealers Association.

All FCDA picture suggestions are for heavy public relations impact and high print sales potential. If a producer decides to finance a picture, he estimates cost and income, then sets a mutually agreeable price for prints. FCDA then estimates the number of prints it may use.

Although initial print purchases rarely completely repay the producer's costs, ultimate sales of prints—to state, county, and city civil defense groups through a "50-50" federal matching funds program—have resulted in satisfactory returns to producers making these pictures.

Sponsor-financed features are arranged on a similar basis. The firm, institution, or foundation pays the cost of production, and in return gets tremendous public service-advertising benefits by direct identification with the feature via title credits. Sponsors choose their own producer, from whom FCDA can buy prints (in line with government contract prices), or the sponsors agree in advance to furnish the agency with printing materials.

"Om records of the producersponsor financing arrangements," says FCDA Audio-Visual Division Director Nat S. Linden, "show that 500 to 300 prints of films are purchased by FCDA. In many cases, this is five to eight times the average sponsor purchase."

A complete, technically-accurate

script is usually furnished by the agency for guidance of the producer or sponsor. A three-member FCDA Motion Picture Committee pre-approves each script, gives policy guidance to production, and reviews every picture at designated stages during production, concluding with a check of the film and narration before recording and review of an "answer" print.

Current members of the committee are Edward B. Lyman. FCDA Public Affairs director, chairman, and George B. Hotchkiss. Jr., FCDA's Planning Office. A third member is appointed for each picture from the agency's operating office having a primary interest in the film topic through content and accuracy.

#### Technical Advice by the FCDA

Technical, advisory, and liaison assistance during production are given by the motion picture branch. This may include location trips with producers' crews, cooperative arrangements with other government agencies, checking rough cut work prints, and rewrite assistance for the script,

A good example of high-gear picture production through the unusual cooperative arrangement is Escape Route, a 13½-minute color and black-white feature, produced by Robert Enders, Inc., of Washington, D.C.

Within two months and while six other civil defense pictures were being made. Escape Route moved rapidly through these stages:

Complete shooting and recording on 145 interior and exterior scenes, processing, roughout and final editing, selection of music and sound effects, recording of both, plus lip-



sync and narration, and all approval screenings.

Escape Route, begun in mid-April, was premiered June 9th before the annual directors meetings of the National Automobile Dealers Association, the picture's sponsor. Thirty-four hundred dealers were represented.

#### Savings Strengthen the Program

"Besides producing pictures of considerable social impact and interest." says Linden. "the cooperative arrangement saves government funds and makes it possible for us to do a better, stronger, informational job for civil defense."

By way of explanation, he added: "A recent picture cost the sponsor about \$30,000. FCDA bought and distributed on a nation-wide basis. \$7,200 worth of prints. If we had produced the same picture without cooperation, it would have admittedly cost somewhat less than \$30,000 at government prices. But it would have taken an additional \$7.200 to reach the same audience with the civil defense story. We can do a nationwide distribution job on two civil defense films for less than the cost of one production, working cooperatively.

#### First Prints to State Directors

Initial distribution of FCDA pictures is made to state and territorial civil defense directors. FCDA's offices in Washington and the Olney, Md., Rescue School, and the film library at Battle Creek headquarters. From this sampling, about 75 prints are ordered. The second distribution goes either directly or via state civil defense offices to the nation's 457 TV stations.

"The success of FCDA's film production arrangement has been so

marked." points out Linden, "that we are expanding the program and staff to step up our output."

He said that three motion picture experts are being added to the FCDC Motion Picture Branch staff in the immediate future. They will include Dallas Halverstadt, chief of the Motion Picture Branch for the White House, who will replace Radford, now with the Air Force motion picture and television division as civilian chief.

#### Bosiness Inquiries Are Invited

"We have received many inquiries from business and industry." says Linden. "asking if they may participate in the production of civil defense pictures. The answer is 'yes' — definitely. If any product or activity is adaptable to civil defense, we would like to discuss this mutually advantageous program."

Linden added that scripts on several topics particularly adaptable to industry and business are being readied for production. FCDA is especially interested in the civildefense-in-industry field.

#### Administrator Welcomes "Partners"

The spirit of FCDA's unusual policy in this effort was set by Governor Val Peterson. FCDA Administrator, when he said in part during his keynote address to the National Automobile Dealers Association:

"Our civil defense educational job is far too big an order for us to accomplish alone. We need and welcome all the partners and help we can get."

EDITOR'S NOTE: In a followup article. BUSINESS SCREEN will analyze subject areas where films are still needed: present data on current distribution of films already in use.

**Discussing and approving** final script of "Escope Route" which was written under FCDA direction. Left to right, below are Walter Kiplinger, representing the Notional Automobile Dealers Association, with Robert L. Friend and Robert J. Enders, producers, and Roy Hill.



Film ort director Fred Woller works up rough sketch on one of the onimation bockground drowings for a recent FCDA motion picture production.



## CIVIL DEFENSE MOTION PICTURES

#### LET'S FACE IT

Time: 6½ min. Cleared for TV 16mm B&W & Color

• This sound motion picture film was produced at the Atomic Energy Commission's Nevada test site. It is a most effective Civil Defense film dealing with the effects of atomic explosions on homes and various industrial structures and installations.

#### OPERATION WELCOME

Time: 9 min. Cleared for TV 16mm B&W & Color

◆ This film shows an evacuation and relocation exercise conducted
in the Denver area. It follows a family evacuating Denver by automobile, arriving at a Rural Control Center and its assignment to a
nearby farm.

#### TARGET YOU

Time: 10 min. Cleared for TV 16mm & 35mm B&W

• This film explains in simple animation what the public should do for self preservation in the event that we are attacked without warning or attacked with so little warning time that orderly evacuation cannot be accomplished.

#### TO LIVE TOMORROW

Time: 13½ min. Cleared for TV 16mm & 35mm B&W

This film is a study of human behavior under emotional impacts ranging from the common flash fire in a kitchen stove to possible

ranging from the common flash fire in a kitchen stove to possible enemy attack. The film opens with a statement by President Eisenhower who underscores the need for calm action in time of emergency.

#### ESCAPE ROUTE

Time: 13½ min. Cleared for TV 16mm B&W & Color

◆ This film displays the family car in a new light, explaining its value in providing radio contact with Civil Defense through Conelrad, space for the transportation of emergency family supplies, protection from the elements, and some protection against radioactive fallout.

#### CONELRAD

Time: 9 min. Cleared for TV 16mm B&W

♦ This film begins with the Japanese attack on Pearl Harbor; explains how this attack was aided by a regular Sunday morning broadcast and weather report from Honolulu. The film emphasizes the need for the use of radio before, during and after attack to reach the public with essential information without providing the enemy with a navigational aid.

#### FRONTLINES OF FREEDOM

Time: 1316 min. Cleared for TV 16mm & 35MM B&W

• This fully animated motion picture is a dramatic and stirring presentation of the nature of the threat to all free countries and particularly the North American continent. The film graphically shows the role of both military and civil defense in protecting us in the event of attack.

#### A NEW LOOK AT THE H-BOMB

Time: 10 min. Cleared for TV 16mm B&W & Color • A New Look features Federal Civil Defense Administrator Val Peterson who explains simply and graphically the dangers of radioactive fallout and preventative measures which can be taken for individual protection. The film includes references to both evacuation and the need for shelter as circumstances may dictate.

#### Rome Cable Film Tells the Story of Its People

Sponsor: Rome Cable Corp.

Title: Cable Makers, 20 min., color, produced by Loucks & Norling Studios, Inc.

★ Two years ago, the Rome Cable Corp, sponsored a film which was designed to show prospective customers how cable is made, what it looks like, and the specifications of many kinds of Rome-made electrical conductors.

It was a good film and performed excellently in the field, much to the company's satisfaction. But Rome executives felt that one thing the film had not covered was the story of the people behind Rome Cable, the men in the plant and the city of Rome, New York, itself.

A new film, recently completed, undertakes this story, Produced, as

was the product film, by Loucks & Norling Studios, Inc., Cable Makers has much to say about cable-making, but more, it travels about Rome and looks at typical houses, stores, churches, public buildings and parks where Rome Cable people live, worship and play.

The company is proud to be a home-town company. It is owned and managed by Rome people and the board of directors, from chairman II. T. Dyett on down, works right in the plant with the several thousand other people who make cable. In some memorable portraits, the film shows many of the father and son teams working in the plant, describes the unique dividend sharing checks paid annually to workers as well as stockholders. Questions were the same working in the plant.



The operator osks the "Big Broin" that most important question . . .



At the high-speed printer unit, the operator wotches for the results . . .



Electronic Data Processing machine begins to work out answers.



In no time at all, the answers were quickly resolved on maving cylinder.

#### Electronic Brain Stars in Sound Masters' Commercial

 Mental marvels, script-heavy anmouncers and other fleshly know-italls should be speechless when they catch a new one-minute television spot which presents the '56 Plymonth in a unique manner.

Standing in for the conventional answer-man in this Plymouth plug is "702." the super-erudite IBM Electronic Data Processing Machine. Interviewed by a curious young lady operator. 702 announces the new Plymouth and notes its features.

An ultra-modern machine of many sections, with complex electronic pulsations, 702 completes intricate and difficult calculations at terrific speed, Familiar with its ability, the operator asks 702. "What will the new '56 Plymouth be like?" In a personalized conversation, the machine agrees to work on the question. With much clicking, whirring and flashing, the mechanical brain thinks aloud.

Miss Operator rushes over to the high-speed printer unit just in time to watch the answers being typed. The big brain reads them aloud: "Push-button driving — Jet-age styling — New Hy-fire V-8 Engine, in the all-new jet age '56 Plymouth."

The push-button dialog was filmed by Sound Masters for N. W. Aver & Sons, Inc.

#### American Airlines Takes You on "Arizona Adventure"

Sponsor: American Airlines, Inc. Title: Irizona Adventure, 30 min., color, produced by Master Video Systems, Inc.

★ American Airlines is using this film as a part of its campaign to promote long-haul air coach travel. It hopes to induce Eastern vacationists who formerly took their two weeks in Atlantic City or the Poconos to take advantage of the lower fares on its DC-6 air coach planes and fly away to more glamorous places. (Southwesterners, it can be forecast, will be urged to savor "Beautiful New England" before long.)

Arizona Adventure is the hegira of a pretty New York secretary from the workaday canyons of Wall Street



to the plush resorts of the Arizona dessert. All the stops are pulled as she not only vacations luxuriously but finds romance with a young "uranium man."

Everything to be seen in the Southwest is seen in this Baedeker-like film.

#### They Brought Oil to the Pacific Northwest

**Sponsor:** General Petroleum Corporation.

Title: The Strongest Men Who Ever Lived. 27 min., produced by Cate & McClone: C. A. Perryman, associate producer.

★ The Strongest Men II ho Ever Lived. a new documentary color film of the great Pacific Northwest. has been completed for General Petroleum Corporation, with prints now available for showings throughout Oregon and Washington.

The Strongest Men... reflects the spirit of the industrial growth of the Northwest. The picture's theme concerns the importance of "portable energy" or oil power. Although the Northwest has electrical and other power sources. 70 per cent of the

-----

mechanical energy used in the area comes from petroleum products.

The film shows the Northwest's recreation, historical, and industrial attractions — from views of the snow-crested peaks of the Cascades, looming behind busy metropolitan centers, to a portrayal of how the crude oil pipe-line was laid over the Rockies.

The film was made under the supervision of John J. Hennessy and produced by Cate & McGlone of Hollywood. Associate producer was C. A. Perryman of Seattle. Photography was by his staff and Ted Phillips, also of Seattle, whose work with Burton Holmes has given him a national reputation.

Prints are available through local General Petroleum sales offices. 屎

## Film-art Service, N.Y. Offers Acetate Renderings

 TV art directors in and around New York are invited to request samples of acetate renderings inked and painted by Film-art service.

Film-art is making these acetates available to interested persons in order to show its versatility in rendering with speedball, quill pen and brush.

This studio, owned and operated by Neil and Margaret Sessa, is the only one of its kind to serve film producers with finished cel work ready for camera. A full time staff of talented artists is also capable of performing any phase of animation and slide films.

For free samples, write Film-art Service, 41 West 47th Street, New York 36.



Neil and Margaret Sesso (above) organized film-art Service in 1950. Staff members below are checking animated spot before sending to the camero.



# Can you use the power of pictures...



#### 1. to keep orders flowing in?

"Wrap our plant in a package so we can carry it along on sales calls."

With these instructions to his movie producer, General Manager Jack Kleinoder last year ordered a 20-minute 16mm, color film for Volkert Stampings, Inc., of Queens Village, N. Y.

The film, which explains Volkert's electronic parts manufacturing services to development engineers, has already paid big dividends for its sponsor. "We credit the film," says Kleinoder, "with a lot of unsolicited orders that have kept our production at a very satisfactory level."

**Pageant projector preferred.** "When I show our film," Kleinoder continues, "I prefer to use our Kodascope Pageant Sound Projector because it delivers crisp pictures and comfortable sound, yet is light and easy to handle."

Pageants, permanently pre-lubricated, completely bypass the common trouble spot of improper oiling, most frequent cause of projector breakdowns and repair bills. Fidelity Controls permit you to hear optimum sound from any optical track; built-in field-sharpening elements sharpen your pictures over the whole screen. Super-40 Shutters throw 40% brighter sound-speed movies—yet let you project silent-speed films with the same machine. Check coupon for more information.



#### 2. to increase sales force enthusiasm?

"It isn't whot you tell o man, but what he comprehends that is important," writes Ned F. Foulds, Regional Manager of the Chrysler Airtemp Soles Corporation, of Doyton, Ohio. "That's why we train our sales force through as many senses as possible with the oid of strip films, slides, and our Kodosilde Signet 500 Projector. The projector's ability to skip or repeat a picture helps us adjust presentations to individual audiences. Its light is pawerful enaugh to assure sharp, clear pictures even in hard-to-darken rooms.

"But the real pay-off is that our audio-visual presentations are exciting interest and baosting attendance at our sales meetings—and increasing sales!"



#### 3. to train product users?

"Mointenance of a Bliss press includes a lot of important but easy-to-forget details. Our problem was to make these paints easy to remember," writes J. T. Horrington, Advertising Manager of the E. W. Bliss Company, of Canton, Ohio.

Bliss's solution was a 25-minute sound and color movie, "Power Press Maintenance," produced by Farrell & Gage, of New York, and filmed with a Cine-Kodok Special II Comero.

"Because it dramatizes details, customers remember and follow our recommended maintenance procedure," soys Mr. Harrington. "It was made os a service to our customers. Because they received it enthusiastically, we plon to moke additional movies each year."

THIS BOOKLET  CAN HELP  YOU DECIDE  This foct-packed booklet, "Motion Pictures: Aids in Business and Education," can help you decide how films con help you increase your sales volume without increasing your overhead. It discusses applica- tions, planning, production costs, presentations, and effectiveness of business and industrial films. It suggests further references and cites sources of loan films. Just mail the coupon for your compli- mentary copy.	EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N.Y.  Please send me, without cast ar abligation: "Motion Pictures: Aids in Business and Education"  New catalog on Kodascope Pageant 16mm. Saund Projectors Catalog an Kodaslide Signet  Projectors Full information about the Cine-Kodok Special II Camero
	NAME POSITION COMPANY STREET CITY STATE (Zone)



## CUTS CAN MEAN INFECTIONS

And supposed wrongs in the minds of your employees, bosed on misunderstandings and lack of focts, con mean trouble.

Stop it before it gets storted . . . by developing supervisors who are alert to detect grievonces . . . who have the know-how to hondle them with an appreciation of human feelings.

Develop trouble-stopping supervisors with:

#### "HANDLING GRIEVANCES"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INTERPRETING COMPANY POLICIES"
- "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "INDUCTION AND JOB INSTRUCTION"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"

You may obtain a preview without obligation.
Write Dept. 5 for details.

## Rocket Pictures INC.

6108 SANTA MONICA 8LVD. HOLLYWOOD 38, CALIFORNIA A CONTINUING FEATURE ON VISUAL PRESENTATION TECHNIQUES:

### SLIDEFILMS SELL

by Roger Wade, President, Roger Wode Productions

WHEN the first motion picture made its shaky and blurred appearance, a great industry was born. Originally conceived as an entertainment medium, the motion picture was a mass medium. Pictures were made to be shown to many people—and purely for pleasure. It was not too long, however, before it was realized that the power and impact of the sound film could be put to work to influence thinking and stimulate action. Many new applications for films evolved, such as public and employee relations, education and training, sales promotion, direct selling and others.

Although most economical when used with a large audience, it's a fact that this powerful medium pays off handsomely when used with smaller groups.

#### The Film Pays Its Way

The story is told of a movie made solely to influence the decision of one man. It reportedly landed a large order and was, therefore, successful. This is carrying the idea to the extreme, However, it illustrates the point that a business film should be considered as an item of business expense and, like any other expense so charged off, it is expected to come back either in the form of increased profits or increased savings.

If a film can be shown to three people or even to one person at a time, the fact that it is basically a mass medium should not be an obstacle to its use. Its cost is considered strictly in relation to the return on the investment.

#### Not a Movie Substitute

The sound slidefilm was developed to fit specific business applications. We do not pretend that the sound slidefilm is a substitute for a sound movie, but in many instances it does a more effective job at a much lower cost. Now the latest photographic techniques enable slidefilms to be produced with color fidelity equal to the finest motion pictures.

Yet, in spite of this new method, the slidefilm budget still usually remains from ½ to ¼ that of a modest motion picture.

With the increase in competition, the greatest need for persuasion is in the field of everyday selling. Sound slidefilms now play a leading role in this selling. The slidefilm's ability to bring demonstrations right into the prospect's office is perhaps one of its greatest advan-

tages. It is a positive aid to the salesman and often accomplishes results that he alone could not achieve. The salesman must rely on his oral persuasiveness, but the slidefilm can picture vividly a wide variety of subjects. Photography and artwork made up of graphs and humorous cartoons can be combined with true-to-life recordings to dramatize a subject in a genuinely interesting way.

#### Slidefilms Command Belief

The slidefilm commands concentrated eye-ear attention. The sound slidefilm implants facts and ideas one at a time, just fast enough for the average mind to grasp them.

The sound slidefilm is essentially a factual medium, and for that very reason it commands belief. Its form is particularly well adapted to repeating, summarizing, and highlighting main points, it can make your story stick; and it will be remembered long after the salesman has packed up his wares and gone home.

Many executives are putting this powerful tool in the hands of their salesmen every day. Many more would like to, but do not realize that a slidefilm's cost is usually within the reach of most sales budgets.

#### Yau've Hired a Super Solesman

Once you have a professionally produced slidefilm in your possession, you have hired yourself a super salesman that will never tire, become nervous, forget, or have a bad day—but will consistently give a polished, colorful, vital, and interesting presentation that will please prospective buyers and bring home increased sales and greater profits.

#### Ted Morehouse to Direct Sales for Audio-Master

 Ted C. Morehouse, Jr., has joined the Audio-Master Corp., New York City, as director of sales.

In his new capacity, Morehouse will direct all sales activities. It is his intention to develop the Audio-Vlaster line into a major factor in the audio-visual equipment field.

#### Sealright Sponsors Color Film

 A 14-minute color film in animation, sponsored by the Scalright Corporation of Fulton, New York, is being produced by Warren R. Smith, Inc., Pittsburgh studio, Release date will be about December 15.



## WHAT DO YOU SELL?

Machinery, clothes, insurance, automobiles, services? Well... maybe,

BUT you REALLY sell what your product or service will do for your customer in terms of his needs, wants and desires.

You sell the benefits, advantages and values of your product or services in terms of gain to the customer.

Help your men develop the techniques of selling benefits and advantages by

Showing them:

#### "WHAT DO YOU SELL?"

part of the outstandingly successful sound slide program... AGGRESSIVE SELLING

You may obtain a preview without obligation.
Write for details.

## Rocket Pictures

6108 SANTA MONICA BLVD. HOLLYWOOD 38, CALIFORNIA



## ONE-STOP SOURCE for FILM PRODUCTION EQUIPT.

## YOUR BEST DEAL

## The ALL NEW "AURICON PRO-600"

for 16mm Optical Sound-On-Film



with Lens Blimbing Hood, Auto Parallax

"Aurican Pro-600" with Critical

Ground-Glass Focusing, 3-Lens Turret

SPECIAL OFFER to

**AURICON-PRO** 

**OWNERS** 

S.O.S. will accept your old camera as a trade-in for the "ALL NEW Auricon Pro-600". Time Payments, Too!

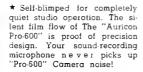
Finder with Magazine, Tripod



Professional

Picture Camera with

**Built-in Features** 



- ★ 600 ft. film Magazines with Auricon-Electromatic Take-up, for 16 minutes of continuous "Talking-Picture" filming.
- ★ Synchronous Motor Drive for "Single-System" or "Double-System" Recording.
- ★ Available at added cost is "Single-System" equipment for Optical Sound-Track-On-Film.
- \* Sold with 30 day moneyback guarantee, you must be sotisfied!

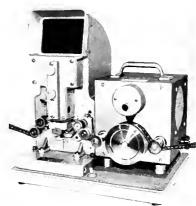
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Write for free illustrated "Auricon Pro-600" literature and price schedule.

## Edit Your Film Safely with

## **EDIOLA ACTION** VIEWER AND SOUND READER

low priced protessional optical 16mm Authorn Viewer — projects = BIG CLEAR AERIAL IMAGE—3 x 4 no thicker, Its roller-smooth action left to right is positive insurance against film scratching or damage to film spreaket holes. Synchronized with Precision Readers on Special Base-sturdily constructed. Designed to view film easily and clearly-for editors laboratory workers, animators and TV technicans. Write for brochure.



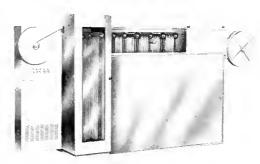
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124.95 185.00 49.50

## The Perfect All-Purpose **PROCESSOR** Bridgamatic\_JR.

This Automatic 16mm BRIDGAMATIC JR. Reversal Developing Machine assures quality pictures in minutes

Spot news & sports events can be shown immediately after they occur. Reversal speed 1000' per hour — also does negative and positive tilm. Light-Tight compartment for daylight operation - 8 stainless steel tanks completely automatic "Dryto-Dry"—and at a price anyone can afford. For TV stations, Photo-finishers, Industrial or Documentary Pro ducers, Microfilmers, Small Labs. Etc.



 $\textbf{MODEL R \$1995} \underline{-} \textbf{Includes basic Bridgamatic teatures}$ such as overdrive, nylon bearings, air squeegee, built-in drybox blower heating elements 400 ft. enclosed magazine and

MODEL RA \$2495—Same rasic features of Model R pius continuously variable speed control 1200 tt. enclosed magazine teed-in and take-up elevators.



#### Take Advantage of S. O. S. Time-Payment Plan

Canvenient payment terms arranged. You may apply your idle or surplus equipment as a trade-in.

"The Department Store of the Motion Picture Industry"

## S.O.S. CINEMA SUPPLY CORP.

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WESTERN BRANCH — 6331 Hollywood Boulevard, Hollywood 28, California Telephone: HOllywood 7-9202

### Sound Volume Stepped Up on Filmosound Specialist

• A more powerful model of the Bell & Howell Filmosound specialist, heavy-duty 16mm sound motion picture projector, has been announced by Carl Schreyer, B & II vice-president of merchandising.

The new Filmosound Specialist produces four times as much sound volume at low voltage as the previous model. The added power, not needed for normal operation, provides "reserve gain" to compensate for variations in film prints and to assure full sound volume in low voltage areas.

Except for the Bell & Howell Commercial JAN and the new Filmosound 385, it is the only standard 16mm projector which meets the stringent JAN (Joint-Army-Navy) amplifier electrical specifications. The Specialist also meets Society of Motion Picture & Television Engineers Review Room Standards and is approved by the Underwriters Laboratories.

Increased sound volume is provided by a completely new 15-watt amplifier, a new voltage regulator which keeps the voltage to the photocell constant, and an 3-inch speaker. Two case units with 12-inch and power speakers are available. The 12-inch speaker can be plugged into the single case model and both speakers used simultaneously.

The new case of molded plywood has a scuff-resistant spatter finish in two tones of gray, acoustically treated aluminum doors and the projector has a 10-degree elevation tilt control.

The unit's tone control is calibrated with white dots, the largest dot indicating "12 o'clock" or the "flat" position, half-way between hass and treble, Because of the wide range of frequency response, the tone control compensates for frequency deficiencies in film and poor acoustical conditions such as hard, plastered walls, the company notes.

Now available from Bell & Howell Audio-Visual Dealers, the new Filmosound Specialist 385 - CR (single case model) retails at \$479.95, with a 2-inch f 1.6 Super Proval lens, 1000-watt lamp and AC-DC motor.

#### American Optical Announces a 500-Watt Slide Prajectar

• A new 500-watt combination 35nm single frame filmstrip and 2 x 2 slide projector—the "AO Producer 500"—has been announced by the American Optical Company, Chelsea, Mass,

Weighing 6 lbs., the Producer 500 utilizes a 500-watt lamp and a pres-

#### **NEW AUDIO-VISUAL EQUIPMENT**

Recent Equipment Developments for Reproduction and Projection



The New "AO Producer 500"

surized cooling system. A removable filmstrip unit is featured. Ceramic stripped glass pressure plates with beveled edges are designed to assure accurate projection with no damage to film. The Producer 500, complete with filmstrip and 2 x 2 slide changer sells for 869.50; complete with carrying case for \$74.50.

"Seoscape" Is Acquired by Society far Visual Education

◆ I niversal Seoscope Company, Oklahoma City, has been acquired by The Society for Visual Education, Inc., Chicago, a subsidiary of General Precision Equipment Corporation, W. H. Garvey, Jr., S.V.E. president has announced.

Universal Seoscope manufactured and distributed a low powered magnification unit for the viewing and projection of animate and inanimate slides. The "Seoscope" unit now will be manufactured by S.V.E.



Radiant's "Calormaster" Screen

#### Radiant "Calarmaster" Screen far Calor, Stereo Projection

♦ Introduction of a redesigned and improved screen for color and steres projection has been announced by Radiant Manufacturing Corp., Chicago.

The new 1956 "Colormaster" features a functional "teardrop" design case, said to provide maximum strength and stability. An all-meta roller and automatic safety rolle lock are designed for instant tensioning of the screen fabric, resulting in a flat, smooth projection surface; a new roller action known a "Easy-Glide" has been incorporated Instant, effortless leg opening in setting up the screen is assured by an "Atom-Action" leg lock, the manufacturer says.

The screen features a silver surface fabric and is available in foursizes: 30" x 40" through 50" x 50"

#### Camera Optics Corp. Offers Lightweight Table Viewer

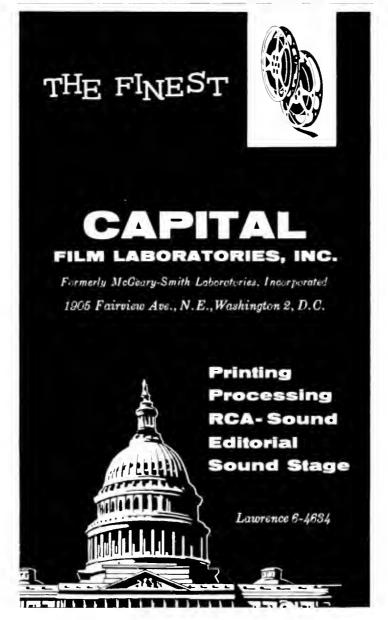
• A new COC Projection Table Viewer has been announced by Camera Optics Corp.

The compact, lightweight unitakes all 2x2 mounts and is said to render a brilliant 6x6 picture on a screen made from an unbreakable Plexiglass composition. It is described as giving even, edge-to-edgillumination, permitting group viewing from all sides without distortion in picture clarity.

The viewer features an automatic slide changer that holds and restacks up to 36 slides. It has a conveniently located fingertip focusing knob and an on-off switch. The unit's 50-wat projection lamp operates on 110 volt AC-DC current.

The viewer folds flat into a self-contained, luggage-type, all-steel wrinkle-finish carrying case. Additional information can be obtained from the company at 101 W. 47th St., New York, N.Y.

EDITOR'S NOTE: Additional data on new equipment and audio-visual materials appears on page 50 of this issue.



The following are some of the Producers of Industrial Films who used the facilities of Langlois Filmusic, Inc. during the last year.

Pour Alley Productions American Concer Society Bruce Anderson Production Atlas Film Corporation ATV Film Productions, Inc. Audio Productions, Inc. Bay State Film Productions, Inc Beeland-King Film Productions Rinfilms George Blake Enterprises, Inc. John Bransby Productions Broadcasting and Film Commission Byron, Inc. The Colvin Company Capital Film Laboratories, Inc. Caravel Films, Inc. Cate and McGlone Chicago Film Studio Laboratories George W. Colburn Laboratory Inc. Coleman Productions Conroy Associates Consolidated Products Co. Convair Coronet Instructional Films Robert Davis Associates Dekko Film Productions Inc. Del Ankers Productions Depicto Films, Inc. E. l. duPont de Nemours & Co., Inc. Eastman Kodak Company Jack Easton Productions Educational Films Corp. of America Peter Elgar Productions, Inc. Elliot, Unger and Elliot, Inc. Empire Photosound Inc. Brandt Enos Associates Evangelical Foundation, nc. Jerry Fairbanks Productions Farrell and Gage Films Inc. Film Counselors, Inc. Film Graphics, Inc. Filmways, Inc. Findlay-Johnston Company

Francisco Films General Electric Company General Motors Corporation Mel Gold Productions 8. F. Goodrich and Co. Grav O Reily Studios Bil Grasshoff Productions Haid and Patterson Inc Paul Hance Productions The The Jam Handy Organ zatio I Inc. A J Henderson Associates, Inc. Henning and Cheadle Inc Henry Holt and Company, Inc. Vic Herman Productions Inc Holland-Wegman Productions Information Productions Inc. Instructional Arts Inc international Film Foundation Inc



International Sound Films, Inc. Jamieson Film Company Dollas Jones Productions, Inc. Herbert Kerkow, Inc. Klina Film Productions C. Christian Kruse Productions Robert Lawrence Productions Inc Robert R. Learey Studios Vernon Lewis Sound Studios Arthur Lodge Productions, Inc. Richard Lyford Productions Paul Miner Associates Mode-Art Pictures, Inc. Motion Picture Advertising Servinc. MPO Productions, Inc. Neily Film Productions, Inc. On Film, Inc. Paragon Pictures, Inc. Parsonnet and Wheeler, Inc. Leroy G. Phelps Pictures Inc.

The Property of the Lee of inc. am d P Ph | Ragan Assu. Righ Roy Film to In RCA ste actoria J. . . Reans Rend Product . I III Regar Fir Production inc Rege . - dultons inc 2. 200 ... 1 3 Howe Film Associates . . . . . . . . . Peductions RKO Pulsa C Shely From Umited R William Stanmyre Studio Films re John S ther and Productions, Inc. Training Film. Inc. Trident Films Inc Jack Trop J S Health Service U. S. Liformation Agency Videart Inc. Video Pictures Inc. Vidicam Pictures Inc V sual Transcriptions Inc John Ward Productions Wilding Picture Productions Inc. Willard Pictures Inc. Raphael G Wolff Studios, no Norman Wright Productions



Yellow Jack Productions

Fox Movietone News



## It Sells— On Sight

THE COMPLETELY
DEPENDABLE SALESMAN
SELLING YOUR PRODUCT—
YOUR STORY—ENDLESSLY
WITHOUT SUPERVISION



- Self-contained speaker
- 800-foot continuous film reel
- Self-contained screen
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DIRECT sales are easier . . . promotion more potent . . . training work simpler . . . operating costs dramatically lower with the Busch CINE-SALESMAN l6mm continuous movie projector on your staff. Hundreds of CINESALESMAN projectors are now selling for scores of national concerns everywhere. Look for the CINESALESMAN, it's sure to catch your eye and ear at conventions, sales presentations, displays, point of sale locations. trade shows . . . in fact, anywhere and everywhere that sound and motion are combined for more effective, potent sales impact. Color or black and white, sound or silent, any l6mm film works always in the CINESALESMAN . . . and the Busch CINESALESMAN always works for you!

#### BUSCH FILM & EQUIPMENT COMPANY

212 South Hamilton Street

Saginaw, Michigan

More Than 10,000 Principal Users of Audio-Visual Media in Business, Television, Government and Education Will Use Business Screen's 6th Annual Production Review in '56

#### Sylvonia Engineering Keeps Prajection Lamps Light, Bright

• The buyer of projection lamps for the extensive field programs of industry or for constant daily classroom use will be interested in details of a recent projection lamp improvement made by the engineering staff of Sylvania Electric Products, Inc., New York,

Much of the progress in supplying increased screen brightness has been through the concentration of the filament coils of a projection lamp so they can be used to form a compact pattern around the optical axis of a projector. Formerly this meant that projector vibration frequently caused the coils to make contact resulting in a short circuit and shorter lamp life.

Six years ago, Sylvania remedied this danger with a "filament stabilizer" which dampened or absorbed the vibration and kept the coils from shimmering. Slight bends were introduced into two pieces of thin molybdenum wire which are welded to the filament supporting frame in such a manner as to bring the rounded portion of each wire in firm contact with the glass bulb wall. In addition to reducing filament vibration, the stabilizer helps to guard against filament damage or displacement due to shipment or rough handling.

Recently the engineers have changed the form of the stabilizer for more effective results. Instead of the rounded wires pressing against

the upper region of the bulb, sharply bent molybdenum wires are in contact with the glass near the center of the bulb as shown in the accompanying drawing. This provides a flexible yet substantial holding pressure opposite the point where it is meded most—the filament.

#### Economy TDC Slide Projector Announced by Bell & Howell

• Bell & Howell Company has distributed a new TDC Headliner slide projector to dealers. An economy model, the unit is similar in appearance and operation to the higher-priced TDC Headliner projectors.

The new Headliner has a 5-inch helically focused anastigmat lens, blower cooling and the deluxe manual changer. It will also accommodate the Selectron-Semimatic changer.

A 200-watt lamp is provided, but a 300-watt lamp also may be used. (The unit has been approved by Underwriters Laboratories for operation with either lamp.) The Headliner handles all standard 2 x 2 slides, has a dual tilt control and presents a clear, bright picture on the screen.

Finished in maroon and black, the unit retails for \$39.95. A case for the projector retails at \$6.00.

#### Second "Long" Tape Offered by 3M Company; Lower Cost

• A new "weather-balanced" magnetic tape providing 50% more recording time than conventional tapes and featuring a more durable polyester backing has been announced by Minnesota Mining and Manufacturing Co.. Dept. M5-304. St. Paul, Minn. The firm also has announced reductions in the prices of its acetate-backed recording tapes ranging from 15 to 28%.

Introduction of the new tape—"Scotch" brand "Extra Play" magnetic tape No. 150—enables the 3M Company to offer a choice of two types of long-play tapes, the new polyester 150 and the acetate 190, introduced last year,

A major feature of the No. 150 tape is its one-mil polyester "weather-balanced" backing made from duPont "Mylar" film for resistance to changes in temperature and humidity and also for greater strength. It is recommended for critical recording application where long-play is also a requirement.

Both tapes feature 3M's high potency oxide, the firm's patented silicone dry-lubrication and a new seven-inch "loop-lok" reel for easier, faster tape threading. Both are maroon in color and are available in lengths of 900, 1800, 3600 and 7200 feet.

## "No Salesman Will Call"...

No salesman for our services will ever call on you.

We don't employ salesmen. Our clients sell us.

When they see our work come to life on the screen, and get proof of the consistently effective results our staff method of operation assures, they naturally want to recommend us to others. And they do.

So when you're ready to start your next motion picture, slidefilm, or meeting program, we'll be proud to refer you to any of them.

guaranteed acceptability



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#### Fast Kinescoping of Color TV Developed by Eastman Kodak

• Development of a new system for speedy kinescope recording of color television programs has been announced by Eastman Kodak Company. The new system was demonstrated recently for representatives of major television networks at the Kodak Research Laboratories in Rochester, N.Y.

The kinescope system makes it possible to record a color television program on special black/white film—called lenticular film—and to retelecast the program in color. The film can be processed in about an hour. In the past, filmed kinescope recording of color telecasts have been handled only on an experimental basis. The process has taken a day or more on this basis.

This development is expected to aid tv networks in making quick kinescope recordings of color programs to help overcome problems resulting from time-zone differences between various sections of the country. An 8 p.m. color program telecast in New York could be kinescoped from a picture tube in a West Coast studio and processed for showing at 8 p.m. in the Pacific time-zone.

The new system is said to give good quality reproduction at reasonable cost. Sound is recorded by conventional sound track methods.

In recording a color program, a record of each color value is made on the black/white lenticular film when used in connection with suitable light filters or other optical equipment. In retelecasting the color program, these black/white recorded images effectively control the color signals in the color television transmitter.

The special film employed in the system has a great number of tiny cylindrical lenticules embossed in the film base. These lenticules are instrumental in recording the color signals in the trasmitter when the kinescope recording is telecast.

Film processing procedures under this system are relatively simple. In addition, 16mm Kodachrome prints can be made from the 35mm embossed film original for later syndication. Duplicate 16mm prints can also be made using other types of color films.

## SPECIAL OPTICAL EFFECTS and TITLES by RAY MERCER & COMPANY

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Permit your creative efforts the freedom which only rear screen projection offers. Further information on request.

FILMWAYS

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### Elliott Elected President of Young America Films, Inc.

• Election of Godffrey Elliott appresident and Fred T. Powney as vice-president for sales highlighted the election of officers held during the recent annual board of directors meeting of Young America Films. Inc. Aunouncement of the election was made by Stuart Scheffel, new chairman of the board.

Elliott succeeds Scheftel who had been president of the company since its organization. Elliott has served the company in various capacities since 1945, first as editor-in-chief and most recently as executive vicepresident.

Powney has been with the Young America sales staff since 1946, serving as assistant sales manager for the last several years and becoming sales manager in June of this year.

Also promoted by the election was William J. Frazer, formerly office manager and assistant treasurer, who now is treasurer of the company. Re-elected were J. R. Brewster, vice-president for production, and Richard Reiss, secretary.

Young America Films, Inc., New York, produces and distributes educational motion pictures and slidefilms for instructional and training purposes.

#### William Muttitt Named Film Supervisor of Carborundum

• William A. Muttitt has joined the public relations department of The Carborundum Company. He will be the film supervisor in charge of the department's photographic section, doing both still and moving picture photography.

A graduate of Rochester Institute of Technology. Muttitt was educational coordinator for George Eastman House Incorporated. Before coming to Carborundum, he was employed by Bell Aircraft as a photographer.

### Three Soles Areas Covered by TSI Managerial Appointments

Appointment of three new assistant sales managers has been announced by Technical Service, Inc., Livonia, Mich. The new managers will handle the sale of TSI 16mm sound projection equipment.

Francis Welsh has been appointed the assistant manager for the Illinois-Indiana-Wisconsin territory.

William Dute will cover Ohio, West Virginia and Western Pennsylvania and Paul Ruedemann will handle sales in Vichigan.

Welsh formerly was with the American Optical Co., Dute with the DeVry Corporation, Ruedemann has been assistant sales manager in the home office of TSI.

#### **BUSINESS SCREEN EXECUTIVE**

## EMC Recordings Corporation Adds Three Members to Board

♦ Three new appointments to the hoard of directors of EMC Recordings Corporation, 806 East 7th St., St. Paul, were announced recently by Laurence B. Lueck, vice-president and general manager.

New board members named are S. McMillan Shepard, Jr., Frederick Weyerhaeuser and Allen D. Shores, Sheppard, in addition, was appointed full-time treasurer and comptroller of the firm, effective immediately.

Weyerhaeuser is a director and member of the Weyerhaeuser organization, St. Paul; Shores is president of the Allen D. Shores Investment Company, St. Paul; Shepard, prior to his appointment to the EMC board of directors, served as a tax specialist with the first Trust Company of St. Paul and, more recently, with George A. Mairs, Jr., Investment Counselors.

Other board members are Dr. Norman J. DeWitt, Milford Gillett, Benjamin B. Kaplan. Bernard W. Lueck, Laurence B. Lueck and Herman Delson.



Horry Ellis . . . to Compco

#### Ellis Appointment Signals Compco's Strong Sales Push

• Harry Ellis has been appointed sales manager of Compco Corporation's photographic division. S. J. Zagel, president, has announced.

Ellis will carry on the Chicago company's more aggressive sales policy, including the introduction of two new lines of photographic products to be made soon.

Plans for a sales meeting of all Compco sales personnel are being formulated. Held in Chicago, this meeting will "kick-off" Compco's sales promotion plans and new merchandise. Complete consumer advertising on these new products and Compco's regular line will back up salesmen and dealer efforts.

## Frank McGeary Joins Staff of Memphis Film Laboratory

• Frank M. McGeary, color motion picture specialist, has joined Motion Picture Laboratories, Inc., 1672 Union, Memphis, Tenn., as part of an expansion program.

McGeary's appointment was announced following a meeting of Motion Picture Laboratories' board of directors who voted to install additional equipment so that the two-vear-old Memphis firm can "match the services offered in New York and Hollywood," according to J. Walter Cobb. vice-president and general manager.

In addition to Cobb, other officers elected at the meeting are: Burt Kauffman, president: Ralph Schuler, vice-president: John Apperson, secretary, and G. Gordon Meeks, treasurer.

McGeary formerly was associated with Eastman Kodak Company and was president of McGeary-Smith Laboratories in Washington, now Capital Film Laboratories, Inc.





James L. Wassell, formerly of Ansco, has been oppointed coordinator of Bell & Howell's new professional equipment and instrument division of the new Skokie, Ill. plant.

### Traid Corp. Names MacIntosh and Bontems to Executive Posts

◆ Appointment of Mark MacIntosh as vice-president in charge of merchandising and James W. Bontems. Jr., as vice-president in charge of operations has been announced by Fred G. Roberts, Jr., president of Traid Corporation. Sherman Oaks. California. The appointments are part of the corporation's reorganization.

Traid Corporation is the manufacturer and national distributor for a line of high-speed and specialized 16mm and 35mm motion picture cameras and accessory equipment. The cameras are used primarily in aircraft and missle flight testing and in industrial research programs.

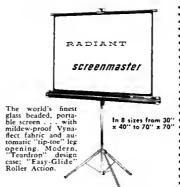
The company's reorganization is required because of the greatly increased demand for this type of equipment used in evaluating results of government and industrial development, research, test and training programs, it was announced.

## Flarez Briefs Navy Personnel at Training Technique Seminar

• G. A. Florez, president of Florez, Inc., Detroit, addressed a Navy seminar on training methods and techniques, held in the Pentagon Building, Washington, D.C., Octoher 17-19. The seminar was for area inspectors and officers in charge of 43 main Navy Recruiting Stations throughout the nation.

The three-day meeting, directed by Vice Admiral James Holloway, Jr., chief of the Bureau of Personnel, was opened with a keynote address by Admiral Arleigh Burke, chief of Naval Operations, Purpose of the seminar was to bring to the Navy recruiting program some of the training techniques now being successfully employed in business and industry.









Ao outstandiog all purpose wall and ceiling screeo at an economy price . . . for semi-permaoeot and permanent installation. In 11 sizes . . . 30"x40" to 72"x96".

## EXACTLY what you need in projection screens!

No matter what type of Projection Screen you need — portable tripod, wall, wall-ceiling, table or wide screen — Radiant can furnish it in a wide variety of sizes to meet your exact requirements.

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For complete specifications and prices, write today for the latest full-color illustrated Radiant Catalog and free Radiant Projection Charts.



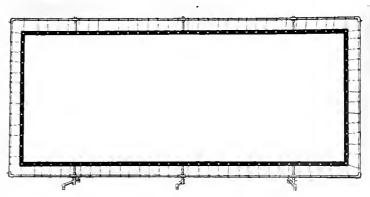
The simplest and most efficient large audience wall and ceiling screen of its type and size—in 8 sizes from 6' x 8' to 12' x 12'.

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### WIDE SCREENS

There is now available a full line of Radiant Wide Screens for 16mm. projection—in Tripod, Lace and Grommet (as illustrated), Wall and Wall-Ceiling Models. These wide screens embody every feature for the effective presentation of the new wide screen films.





## For Greater Profits in Your Film Productions

Use CINEKAD Motion Picture and TV Equipment

Here ore some of the mony new products:

MIKE BOOMS, 5 different models

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TRIPOD TRIANGLE with clomps

TRIPOD TRIANGLE with wheels

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SYNCHRONOUS MOTOR DRIVE, 16-35mm
Projectors 16-35mm Film Comeros

BLIMP, HI-HAT AND LENS EXTENSION TUBES for the Arriflex Comero

SHOULDER BRACE for all 16—35mm handheld cameras

ROOF TOP TRIPOD CLAMPS

TV METAL TRIPOD with hand-operated hydroulic elevator

Write for our new illustrated catalog and price list

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ENGINEERING COMPANY 500 West 52nd St., New York 19, N. Y. PLaza 7-3511

DESIGNERS AND MANUFACTURERS OF MOTION PICTURE-TV EQUIPMENT

#### FILMS IN MEDICINE:

(CONTINUED FROM PAGE TWENTY-SIX)

attracted an estimated 1.500 doctors to the Wednesday afternoon exhibition in the Eighth Street Theatre—a greater than standing-roomonly crowd.

## Pharmaceutical Advertisers Hear Useful Ideas on Medical Production

★ Many useful ideas on effective motion picture sponsorship and production for the medical field were offered by Ralph P. Creer, secretary of the Committee on Motion Pictures and Medical Television of the American Medical Association, in a speech to the Pharmaceutical Advertising Club. October 19, in New York.

Audience and purpose should be considered in medical film production, Creer said, admonishing that in too many instances, the contemplated audience is too inclusive. He described three types of medical films which may be used to interest doctors: the product film; a film on a basic subject in therapy, physiology or pharmacology which includes a product: a teaching film on a basic subject which does not mention any product.

#### Films Like These Help the Doctor

Of the product film, which can help in explaining new products to the medical profession. Creer advised: it should be done in good taste, should not insult the doctor's intelligence: it should be labeled a product film: it should mention significant side effects or contraindications—or include the precaution. "Our studies to date do not reveal any contraindications, etc." When the film is misleading, it causes ill feeling toward the product, the company and film as a medium of communications, Creer said.

The second type of sponsored medical film Creer characterized as one which may start with a discourse on the autonomic nervous system or the etiology of a disease as a basis for using a given pharmaceutical product. This type of film is popular because it combines product information with basic scientific knowledge helpful to the doctor.

The teaching film on a basic subject does a job of long-term professional relations. Creer pointed out, because doctors and medical students appreciate the contribution such a film makes to their medical education. This appreciation pays off when the sponsor's detail men make their regular calls. Such a good will film serves as an excellent sponsor entree to many medical institutions. A number of leading pharmaceutical firms have testified to the effectiveness of films used in under-graduate—and—post-graduate—education. Creer said.

#### Notes Three Major Film Outlets

Hospitals, medical schools and medical societies are the three big markets for pharmaceutical films. Creer remarked, Measuring the potential audience, he noted that about 65% of all hospitals and about 95% of all hospitals with a bed capacity of 200 or more have motion picture projectors –36,000 new projectors are going into schools, churches and institutions each year. More national and state medical societies are using films as a regular part of their programs. The American Medical Association has experienced an increase of over 300% in films borrowed from its library in the past 10 years.

Regarding a low rate of bookings per print reported in a pharmaceutical survey, Creer advised pharmaceutical companies to set up a better system of reporting on film showings arranged by local salesmen and to increase promotion of films. There is no one effective way of communicating scientific information or promotional material to physiciaus. Creer said. Since doctors are motivated to adopt products in response to the combined stimulus of several forms of advertising or communication, motion pictures should be a part of a well balanced program, he said.

#### **Closed Circuit TV Aids Surgeons**

★ A complete circle of audio-visual media served to aid medical education when more than 350 experts attended scientific discussions during the opening of the new Hospital for Special Surgery building in New York City. September 29 through October 1.

Although only 125 of the visiting confrees could be accommodated in the hospital's auditorium, the others, meeting in halls and class rooms, had front row seats. As outstanding specialists from all over the world discussed orthopaedic problems, illustrating their topics with motion pictures and slides, the proceedings were simultaneously repeated on closed-circuit television screens set up for extra groups.

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TELEVISION COMMERCIALS

A: WCBS-TV • Morton Pa BUSINESS FILMS SOUND SLIDE FILMS Co. ● American Air Filter Co., Inc. Stewart Dry Goods Co. National Sanitary Supply Association • Citizens Fidelity Bank and Trust Co.

#### Quick Footage Insert Method Depicted in Animotion Film

• A "loose-leaf-book" format was combined with motorized animation equipment to produce Animation Techniques. a half-hour industrial film recently produced for the Animation Equipment Corporation of New Rochelle, N.Y., by Animated Productions, Inc., N.Y.

In demonstrating the Oxberry Animation Stand, the sales promotion film makes use of techniques which gear industrial film production to the requirements of publicizing rapid changes in plant, tool and product design.

The expository technique employed in the film makes full use of animation though the film was a low-budget production. This was possible because the Oxberry stand is completely motorized. Zooms and pans, for instance, were shot at liveaction speed instead of a frame at a time, effecting a considerable time saving. On the Oxberry stand, a machine part under consideration can be animated onto a photograph of a machine, arrows or outlines can be "popped on" to keep pace with the narration.

#### Audit Bureau Slidepix Points for More Agency Memberships

 Adventure into Space, a new sound slidefilm, is being used to increase advertising agency membership by the Audit Bureau of Circulation. The slidefilm was introduced at the annual ABC convention, October 20.

Adventure into Space shows how verified circulation statements guide agencies in selecting media. The film points out that buyers of advertising have the majority of bureau board members but most of the costs of operation are paid by publisher members.

The film was shown Nov. 6 to business publications representatives at a meeting of the Dotted Line Club. James F. Devine, bureau representative, presented the film and explained business paper auditing procedures. J. Walter Thompson Co. cooperated in preparing the slidefilm.

#### Skinner Completing Phone Film

◆ A new interdepartmental information film for the New York Telephone Company has gone into production at the industrial films branch of Charles E. Skinner Productions in New York.

The film is in Kodachrome color and is being directed by Albert Kelley. The script was written by Basil Beyea who recently completed the atomic energy films for Warner Brothers. Raymond J. Rand is the associate producer.





Organizations Everywhere Depend On

#### AMPRO TAPE RECORDERS

for a Multitude of Business Uses

## Many Outstanding Features!

- two speeds for complete versatility
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- electro-magnetic "Piano-Key" controls
- electronic-eye recording level indicator



SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

# It Jantzen, we depend on

–Gloria Allen Sales Training Director, Sportswear Division<mark>s</mark> Jantzen, Inc.

AMPRO projectors"

Vivid training films boost Jantzen sales, but tight travel schedules leave no room for equipment failures, rescheduled runs. Every showing *must* tell the story in fast and foolproof fashion, so on the road, Jantzen uses Ampro projectors. In the Jantzen plant, Ampro's brilliant screen image and faithful sound reproduction bring all the message of industrial training films to everyone who sees them.

Jantzen is one of the thousands of companies who use Ampro projectors . . . each one to tell a story, present an idea or solve a problem. Consider the many ways in which motion pictures can perform for *your* organization. Call your Ampro audio-visual dealer to arrange for a no-obligation demonstration of how Ampro projectors can serve your needs.

FNUU "Screen Adventures" booklet lists nocost and low rental films you can use! 325 ideas for business, clubs, education. Mail coupon for your free copy now.

#### **Ampro Corporation**

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Gentlemen:

Without obligation, please send me a copy of "Screen Adventures," your picked list of 325 16mm films with synapses, running times and suggestions for use.

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for Television and Industry

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Expert printing and processing comes to life in the projection room.

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and prove that this personalized attention costs no more.

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#### RIGHT OFF THE REEL:

ters in San Diego where the Hornet has been stationed. Navy officers have informed Wolff that the picture is "an outstanding contribution to morale and welfare" of the service.

In Which Our Reviewer Grinds His Gears Over (or Becouse of) Some Ever-Lovin' Oil

★ We've been looking at oil company pictures for the past fifteen years. One thing that always puzzles me is the great difference between Our oil and the competitors oil. Our oil is always a beautiful golden yellow color: the other fellows oil looks like road tar.

We always take a long trip with dozens of cars in a caravan when we make movies about Our oil. We travel zillions of miles through the hottest deserts and the snowiest mountains. Our oil is still golden yellow, we never use a drop. Our piston rings shine, our valves come out like pure burnished silver. But the other fellows' oil? Gunk! All the other oil companies make oil that is full of grit — it corrodes your engine, leaves deposits like a mighty flock of guano-bearing birds, and we use gallons of it.

All the oil companies make movies and all of them have beautiful, golden, shining, oily motor oil. Who supplies movie producers with the everpresent competition Gunk?

## May We Introduce Jos. E. Henabery, Author of Our Recent Piece "The Director's Role?"

★ A couple of issues ago. BLSINESS SCREEN carried a speech abstract article titled "The Director's Role" which briefly set forth the activities of a motion picture director and indicated his prerequisities and responsibilities. Retread gremlins played hob with two letters in the name of the author of this piece, an error we hereby rectify: the author's name is Joseph E. Henabery. We are happy to report that Mr. Henabery is preparing detailed information on the specific nature of factual motion picture production.

Checking pitfalls, the new material will develop yardsticks which will be useful in script selection and production. Writes director Henabery. "Yardsticks will also prove helpful in guarding against fly-by-night producers who are (CONCLUDED ON PAGE FIFTY-EIGHT)



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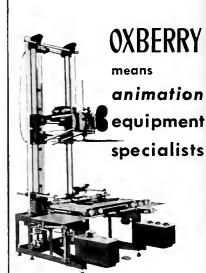


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Animation and Title Stands • Compounds • Optical Printers • Combination 35-16 mm Process Cameras • Stop Motion Motors • Pegs, Punches, Reticles, etc.

Write For Brochures:
The ANIMATION EQUIPMENT CORP

38 Hudson St., Dept B11 New Rochelle, N. Y.



Ad agency execs attending film clinic at Consolidated Film Industries wotch as CFI vice-president Sid Solaw explains optical effects (story below).

#### California Ad Agency Men Learning Film Lab Facts

◆ A program to acquaint advertising personnel with basic techniques of film processing has been inaugurated by Consolidated Film Industries. Hollywood. The "Agency Film Clinic" is a three-hour course which includes a lecture on film procedures, laboratory inspection tour, projection demonstration and discussion forum.

Sid Solow, CFI vice-president and general manager, conducts the sessions with emphasis on film technology and techniques that most directly concern the advertising agency. Solow has lectured in cinema arts at the University of Southern California for the past eight years.

Since originating the program several months ago. CFI has hosted virtually every major agency in Southern California. Upon completion of the program in November. CFI plans to institute a "slightly advanced" course for those who have attended the initial meetings.

The clinic sessions will be continued during coming months. according to CFI announcement.

#### Commercial TV Net Names Officers; Plan Closed Circuit

• Lloyd W. Durant has been elected president and William F. Hogan vice-president of Commercial Telecast Networks, Inc.

Prior to assuming his new post. Mr. Durant spent a number of years in the advertising field as a radio-television exectuive with Compton Advertising. Inc. and Biow. Biern. Toigo, Inc. Before this he was a motion picture producer and director with such companies as March of Time. RKO Pathe, Inc. and Louis de Rochemont.

Mr. Hogan was formerly president of Commodity News Services. Inc.

Commercial Telecast Networks. Inc., organized earlier this year, provides an audio-visual service to business in the closed circuit television field. In addition to programming, production and supplying of TV circuits and large screen viewing facilities in theatres and hotels, the company produces television programs and industrial motion pictures through its CTX Film Productions division.

## \_\_\_\_\_

## TELEVISIO N

TEN years experience in syndicating films to television stations guarantees the best coverage that can be obtained for your films.

INDUSTRIAL FILM DIVISION

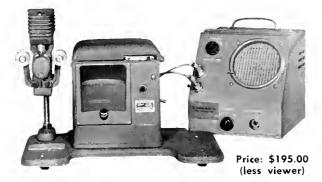
## STERLING TELEVISION CO., INC.

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HERE IT IS . . . . . .

PATENT

## THE DUAL READER



- NOW YOU CAN HEAR SOUND with any silent picture viewer!
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- SEND FOR DESCRIPTIVE LITERATURE!

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GIVES YOU THE IMPACT, MOVEMENT AND FLEXIBILITY OF MOTION PICTURES ON A SLIDE PRESENTATION BUDGET

Cellomatic offers you a complete visual staff. Art, color photography, photo processing, typography and creative production departments are all under one roof. This insures your sales meeting the ideas, eye appeal, visual impact and professional showmanship it must have.

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Front or rear screen Sizes up to 15'-20'

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... where space is limited and that extra "punch" is needed

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#### **BIGHT OFF THE REEL:**

long on promises and short on performance. They will make it clear that films cannot be bought on the basis of price alone; that the experience and integrity of both producer and director are vital to the making of a successful picture.'

#### New York's Governor Harriman Cites Films' Value in State Catalog Foreword

★ The New York State Department of Commerce has announced the publication of a new 70-page Film Library Catalog listing several hundred 16mm sound films available from the headquarters and 13 regional offices of the department.

'In the realm of modern communication and education, motion pictures - which combine visual presentation, sound and action - are one of the most effective media." Governor Harriman declares in a foreword to the catalog.

"Films are an important aid in scores of learning situations - for school children studying our nation's history, for industries examining new manufacturing sales techniques, for farmers adopting new machinery or methods, for housewives interested in new cooking or child care procedures or for civic groups launching new community projects.

The catalog lists motion pictures under 12 major classifications: Agriculture and Farm Products. Education and Information: Aviation; Business Education and Training: Commerce and Industry: Community Education. Information, Planning and Housing; Conservation: Consumers Education and Information: Family Education and Information: Industrial Education and Training: Safety Education and Training: Transportation and Communication, and Travel and Recreation.

Groups desiring free copies of the catalog may obtain them by writing the New York State Department of Commerce, 112 State Street. Albany 7. New York.

#### **Ernest Black to Exec Post at Technicolor**

★ Ernest L. Black has joined the Technicolor Motion Picture Corporation in a top executive position. He assumed his new duties November 1.

Black comes to Technicolor from Borg-Warner

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED RY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF Business Screen Magazine, published eight times annually at Chicago, Illinois, for October I, 1955.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor, O, H. Coelln, Jr., 7604 Sheridan Road, Chicago, Ill.; Managing Editor, Edward McGrain, 7064 Sheridan Road, Chicago, Ill.;

aging editor, and business managers are: Publisher and Editor, O. H. Coelln, Jr., 7064 Sheridan Road, Chicago, Ill.; Managing Editor. Edward McGrain, 7064 Sheridan Road, Chicago, Ill.;

2. The owner is: Business Screen Makazines, Inc., 7064 Sheridan Road, Chicago, Ill.; O. H. Coelln, Jr., 7064 Sheridan Road, Chicago, Ill.; O. H. Coelln, Jr., 7064 Sheridan Road, Chicago, Ill.; Robert Seymour, Jr., P.O. Box 398, Southampton, New York; James E. Almond, 221 N. LaSalle Street, Chicago, Ill.; Dale McCutcheon, Evanston, Illinois; May D. Speer, Laguna Beach, California; Mrs. C. Sherwood Baker, Evanston, Illinois, and the security holders owning or holding I percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affant's full knowledge and helief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

O. H. COELLN, JR., Publisher

Neven to and subscribed before me this 11th day of Octo-

ROBERT F. DREYER (My commission expires January 27, 1959.) (SEAL)

Corporation where he served with distinction as vice-president and general manager of the Petro-Mechanics Research Division. He has extensive industrial experience in technical matters relating to product engineering, production costs and manufacturing plant operation.

Chicago Sun-Times Headlines State Safety Film Project Promoted by Texan Roy S. Sims

★ The Sunday. November 6, front page of the Chicago Sun-Times, leading metropolitan daily headlined "Link State Police, Ex-Con In Road Film Shakedown" and followed its exposé with two subsequent daily features on the curious case of Public Safety Pictures, Inc. and Roy S. Sims of Dallas. Texas, promoter of "syndicated" safety motion pictures for which donations from busi ness firms are sought on behalf of state highway departments.

The SUN-TIMES' story makes capital of the fac that state highway policemen solicited dona tions on behalf of these films in Illinois; tha \$38.542.50 was raised for an I8-minute black and white 16mm film it estimated to cost hal that amount to produce. But it also revealed tha the states of Illinois. Michigan, Kentucky, Missis sippi. Tennessee. Georgia. the City of Nev Orleans and Dade County, Fla. have been doin business with an ex-convict whose record of cor victions includes five-year terms in the Texa State Prison and at Fort Leavenworth. Kan.

An analytical article on this kind of film pro motion is being carefully documented for a early issue of Business Screen.

### William Kilpatrick says:

"Plense accept my sincerest congratulations for the music score you provided far our new film made by Marathan TV Newsreel. . . Your music selection indicated grent discretion and the effect you achieved made it n rery definite and complete job of motion picture craftsmanship.

> William Kilpatrick Public Relations Manager Sikorsky Aircraft



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## oradox of Chicago's Growth & V Production Fall Appraised

▶ Frank appraisal of Chicago's failure to get a respectable share of surrently zooming television production volume was made by Fred Viles, Kling Film Productions vice-president, in a recent speech before he Chicago Chapter of American Women in Radio and Television.

"Chicago is the nation's railroad enter, hub of the trucking industry." Niles declared, "It leads all other ndustrial areas in the making of steel, housewares, radio and ty sets, electrical machinery. It leads in meat packing; in industrial research. And the future will be even greater with the St. Lawrence Seaway making Chicago an inland port. Paradoxically, while the city of Chicago—and the television industry—grow and climb upward, the television business here slides downward."

Niles saw several reasons for Chicago's lack of radio-tv-film business and business-loss to New York and Hollywood, a chief one being that "We have a defeatest attitude and won't fight for our share of the business which goes to either coast."

Other reasons: failure to recognize good talent; high union rates which tend to inflate prices; low salaries paid to creative people; critics who slam Chicago theatrical organizations of any type; lack of support for industry organizations due to little imagination exercised in finding stimulating industry leaders to speak at meetings; lack of trade press support in other cities.

By thinking in bigger terms, new ideas and utilizing the new technical developments which allow for tremendous flexibility, Niles believes Chicago can regain its position in the industry.

He cited as relatively undeveloped fields, geriatrics, farm and Negro markets, conventions, industry, criminology and film distribution.

"Chicago is the convention center of the nation," Niles said, "yet 1 know of no one who is doing an outstanding job in capitalizing on conventions."

Niles further suggested vertical programming, specialized programs slanted to smaller audience segments—programs aimed at mothers of the very young, at older members of society. Chicago industry, Chicago itself as a place for business. "Though we might never he the night-time origination center," he declared, "I say that Chicago can be a daytime programming mecca."

#### **Editing Facilities**

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Ben Teitelbaum, Partner
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Special Services: Available for rentals—cutting rooms, 90 film vaults, Moviolas, and all other types of editing equipment.

References: Consolidated Film Industries: Metro-Goldwyn-Mayer Studios; Twentieth Century Fox Film Co.: General Film Laboratory, Filmservice Laboratories: Warner Brothers: Republic Studios: Paramount Studios.

#### Lawrence F. Sherman, Jr. Motion Picture Editorial Service 630 Ninth Ave., New York 36 Phone: JUdson 2-2988

Date of Organization: 1948

Lawrence F. Sherman, Jr., Owner Services: Complete editorial service and production supervision.

Facilities: Complete equipment for editing 35mm and 16mm film.

Special Services: Complete studio lacilities in Winter Park, Florida.

References: New York Telephone Co., Bakelite Corp., Dept. of State, American Cyanamid Co., Young & Rubican.

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## First All-Color Television Station Is NBC's Chicago Outlet, WNBQ

★ The first all-color television station in the world is scheduled to start operation in mid-April, 1956 when WNBQ, the National Broadcasting Co. key Chicago outlet, is totally converted from black/ white transmission.

All-color-WNBQ will serve as a major bridgehead in the effort of the Radio Corp. of America and NBC to decisively change the complexion of cathode tubes across the nation.

Augmenting network color programs, all live programs originating at WNBQ will be in color. This means the station will broadcast about 10 hours of color presentations daily. The color will be telecast in RCA compatible color television which will allow the programs to be received in black white on present black/white receivers.

Brig. General David Sarnoff, chairman of the boards of RCA and NBC, described plans for the color conversion in a dramatic closed-circuit tv press interview originating in the Colonial Theatre, New York, During the interview, Sarnoff told public officials and newsmen gathered in WNBQ's studios in the Chicago Merchandise Mart that NBC-RCA know-how—and everything learned in the coming Chicago experiment—will be made available to the tv industry in order to prompt widespread participation.

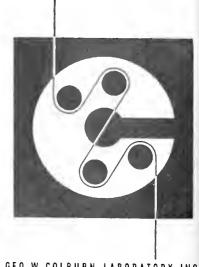
"We are now set up to produce color receivers and color tubes in quantity." Sarnoff said. RCA is installing color sets at a rate of 1,000 a week, according to Sarnoff, who anticipates an RCA sale of 200,000 tiut sets in 1956.

Among WNBQ shows originating in Chicago which will serve in the ty color campaign are John Ott's "How Does Your Garden Grow" series; "Zoo Parade" and weatherwizard Clint Youle. Ott's color films were used to convince the Federal Communications Commission of the RCA system's merit when the corporation was pleading for a governmental go-ahead.

WNBQ's facilities will be remodeled by April 15, it is planned. These facilities will consist of three color studios with five live cameras and two film cameras. The color set-up will cost \$1,250,000.

More than 40 hours of network color ty programing a month are being transmitted to NBC stations. The 104 NBC outlets now equipped to transmit color network shows are said to cover 90% of the country's ty homes.





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## **Works for Uniform Practices**

Association of Cinema Laborotories Campletes First Three Reports of Committee on Pre-Print Preparation

INDIVIDUALITY is one of the prime assets of the 10mm motion picture industry. Individual concepts of purpose and production. original techniques adapted to particular goals are the ingredients which separate this diffuse industry from the glamour world which specializes in filmed entertainment. At creative and managerial levels. this individuality remains the industry's chief asset. In the exacting science of processing levels, it has become an all-too-open-end headache.

Producing companies and their processing helpmates, the film laboratories, have become increasingly aware that individuality in the mechanical preparation of film hampers the efficiency of their maturing industry. Through recent efforts of the Association of Cinema Laboratories. Inc. the lack of a common language and operational disicipline among companies engaged in the very business of translation is being pursued with sound remedy.

#### Circulated to 16mm Producers

This Autumn, the Association of Cinema Laboratories started circulating to 16mm producers its recommendations for the preparation of A & B rolls, the preparation of 16mm printing leaders and method of marking work prints to indicate effects. Perfected and adopted, these and the recommendations of other Association committees will serve to standardize the pre-print preparation of 16mm motion picture film and will help establish a universal working custom and language between producers and laboratories.

The Association's efforts toward standardization are a practical example of industrial unity as the laboratory organization's committees seek to supplement and strengthen the larger framework of the Society of Motion Picture and Television Engineers which is concerned with standardization in all phases of motion picture production. The Association of Cinema Laboratories, in fact, began its formation at the 1952 SMPTE Washington convention. From the early discussions of six laboratory representatives at that time, the Association has grown into a force of over 30 member laboratories.

To "best promote its own aims." the Association works with the

SMPTE through the Society's committees and under its general leadership. The Association means to adopt, publicize and utilize existing SMPTE-ASA standards that apply to the needs of the Association's members. The Association will work through the SMPTE to modify existing standards which do not fit the facts of laboratory practice. When the Association agrees on technical material, it plans to submit its suggestions to the SMPTE's Laboratory Practice Committee for Inrther work and wider application. The Association endeavors to bring additional laboratories into the SMPTE.

#### Three Committees Are Active

Labors of the Association of Cinema Laboratories at present are divided among three industry committees: Nomenclature, headed by Russell Holslag of Precision Film Laboratories, Inc.: Customer Relations, headed by George Colburn of Colburn Laboratories. Pre-Print Preparation, headed by Byron Roudabush of Byron. Inc. In developing standards, these committees try to harmonize 35mm and 16mm standards, recommending separate 16mm standards only when it is felt that 35mm practices "are and should be different for good reasons."

The Nomenclature Committee's projects include reviewing SMPTE-ASA definitions to avoid duplication on a term already set: promoting use of these definitions among Association members: work on terms "commonly used, commonly confused, and not yet defined." Vocabulary and definitions are being established for words to describe different types of 16mm original camera and printing materials; various types of splices and splicers; the first print provided for producer approval, workprints used in editing and release prints.

#### Work on Customer Relations

The Customer Relations Committee is attempting to aid the producer in his laboratory relationship. To laboratory members, this committee has recommended for consideration and adoption these lab rules:

No separate charge to be made for short ends in either black-andwhite or color 16mm printing. (The cost of necessary footage waste to ICONTINUED ON PAGE 64)

### Organized Effort of Laboratories METHOD OF MARKING WORK PRINTS TO INDICATE EFFECTS

Recommendations of the Committee on Pre-Print Preparation of The Association of Cinema Laboratories, Inc.:

Fade-In: A tade-in should be marked by two straight lines forming a long "V". These two lines run diagonally for the length of the effect from the edges of the film and converge at the center of the frame at the scene chaoge.

Fade-Out: The fade-out should be the reverse of the fade-in, the lines extending for the length of the effect and meeting at the center of the frame at the scene change to indicate where the screen will be totally dark

Dissolve: A dissolve is in actual practice a Lade-in of one scene superimposed over a fade-out of another scene. To indicate a dissolve on the work print, the markings should be the same as those used for a tade-in and a tade-out, but they should in this case overlap each other. The mid-point of both markings should occur at the splice in the work print and the markings should extend an equal distance into both scenes,

Dauble Exposures: Double exposures, superimposed titles, etc., should be indicated by cutting into the background scene of the work print a few inches of edgenumbered work print of the new superimposed scene, to indicate where the double exposure begins. Several inches of the superimposed scene should then be cut in to indicate the end of the double exposure. These two pieces should be connected together by a wayy line.

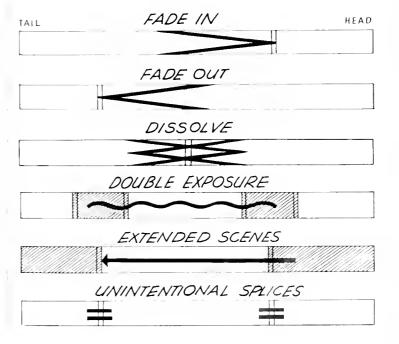
To insure proper matching, it is essential that one of these small pieces of work print be edgenumbered or identified in some way.

Extended Scenes: Scenes to be extended in matching that are indicated in the work print by leader should be marked with a long arrow, the shaft of which is drawn through the leader and the head of which comes up to the last frame of the leader to indicate the length of the extension.

Unintentional Splices: Splices occurring in the work print that are to be disregarded in matching should be indicated by two short parallel straight lines drawn through the splice and at right angles to it. This would mean that the scene is not to be cut at that point.

Note: It is suggested that markings on the work print be made with a yellow grease pencil. This color is recommended because it shows up well on both color and black and white. It any cues are made on the work print for recording or mixing it is suggested that a red grease pencil be used.

Below: these markings interpret the recommendations of the Committee on Pre-Print Preparation, adopted August 1, 1955.



#### STANDARDS FOR PREPARATION OF ORIGINAL 16 MM A & B ROLLS

Recommendations of the Committee on Pre-Print Preparation of The Association of Cinema Laboratories, Inc.:

**Black Leader:** It is recommended that only black leader be used between scenes. To insure that the leader is opaque, it is suggested that the black leader be made by fully exposing a positive stock and developing in a positive bath. If the black leader is old, it is also wise to check it for shrinkage. Use black leader for negative A&B rolls also.

**Double or Single Perforated Leaders:** It is recommended that only double perforated leader be used when all the original is double perforated. When some or all of the original is single perforated, the use of single perforated black leader is recommended to prevent possible future damage to the original. The perforations in the black leader should, of course, be on the same edge as the perforations in the original.

Invisible Splices: In order to make 16mm splices invisible, it is recommended that the A&B rolls be prepared using the "thecker board" technique. This technique is accomplished by alternating the scenes back and forth on the A&B rolls. The splices should be made in a splicer that makes one of the cuts on the frame line and the other cut in the picture area. When splicing the scene to black leader, the scene should be placed in the splicer in such a manner that the scraped portion and visible cut of the splice occur only in the black leader. After splicing the head of the scene in this manner, you will note that in order to correctly make the splice at the tail of the scene, it will be necessary to turn the scene around in the splicer.

It is recommended, however, that the producer consult his laboratory before preparing the A&B rolls, for a few laboratories request that a number of extra frames be left on the head and tail of each scene in matching.

**Fodes:** When a lade-out is followed by a fade-in, it is recommended that the fade-in scene be carried across to the other roll without any overlap. The preparation is the same as that used in preparing for "invisible splices." Instructions must be given so that the fades will be printed in at the desired places.

**Dissolves:** It is suggested that 48 frames be used as a standard overlap in preparing A&B rolls for dissolves. This does not necessarily mean that the length of the printing effect would be 48 frames, but it will permit laboratories to make dissolves of varying lengths up to two seconds.

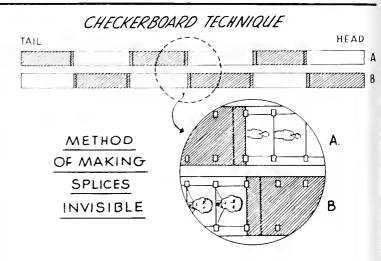
A few laboratories request that a number of extra frames be left on the head and tail of each scene in matching. In such cases, it is necessary to follow the particular laboratory's recommendations.

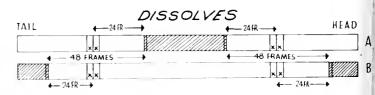
**Series of Effects:** When dissolves or fades follow each other at very short intervals, caution should be exercised. The editor should remember that on a single roll, no new effect can be started before the last effect is over. It would be impossible to start a fade-out after a fade-in, until the fade-in cycle had been completed. With a standard of 48 hames overlap, it is recommended that the minimum length of a scene that incorporates an effect at each end be no shorter than 108 frames in the original A&B rolls: 48 frames for the fade-in. 48 frames for the fade-out, leaving 12 frames as a safety factor. This scene in the cut work print would then be no shorter than 60 frames.

**Dissolves Following Cut-Across:** If a dissolve or fade follows black leader after a cut-across scene in the original A&B rolls, it is recommended that the black leader be no shorter than 54 frames. This allows 48 frames for the mechanical fader to fade-out in order to be ready for the fade-in on the beginning of the following effect scene. The 51 frame length allows 6 frames as a safety factor. The same recommendation applies when the effect precedes the cut-across.

Marking Dissolves: It is suggested that the middle of each dissolve be marked by making a small "N" in each of two adjacent frames in the center of each tade, on both the A and the B roll. These two small "NS" should be made on the emulsion side of the lilin outside the picture area. They will appear in the center of the effect on the perforated edge of the film (not the track edge). The two "NS" in the A roll will then be exactly opposite the two "NS" in the B roll when both rolls are placed correctly in a synchronizer. Flus, the dissolve overlap can be easily checked and correct synchronization of the rolls verified. The emulsion can be scraped by a scriber to form the "NS" or they can be made with a pen using a white, waterproof, quick-drying ink.

Splices: Original should be spliced with the utmost care. It is recommended that before splicing any original several test splices be made to check the correct alignment of the splicer, and the depth and width of the scraped area. Use only enough cement to insure a good splice. Avoid winding a wet splice onto the roll because it may mark the next layer of film.





Abave: these markings interpret the recommendations of the Cammittee an Pre-Print Preparation, adopted August 1, 1955.

**Instructions to the Laboratory:** Instructions should accompany each producer's film when it is sent to the laboratory. Instructions should indicate in detail all special effects. When footages are used to indicate where effects are desired, measure the footage from the printer start mark in the head leader. Do not use paper clips, grease pencil, Scotch Tape, string, etc., to indicate where effects are desired. Kum Kleen labels can be used on the film itself with safety. It is recommended that the Kum Kleen label be placed on the black leader rather than in the scene, and on the emulsion side of the film.

#### PREPARATION OF 16 MM PRINTING LEADERS

Recommendations of the Committee on Pre-Print Preparation of The Association of Cinema Laboratories, Inc.:

The following is a description of how the leaders are prepared and attached to the rolls of film. In actual practice a great deal of time can be saved by preparing the leaders separately, then splicing on to the rolls. The following procedure is, therefore, recommended.

**Head Leaders:** Head leaders are prepared in the following manner: To a piece of double perforated white leader approximately 8 feet long (use single perforated leader if any of the original in the A&B rolls is single perforated) splice about 2½ feet of double perforated black leader (use transparent clear leader in place of the black leader when preparing negative picture rolls) Make one of these for each picture roll.

Prepare the sound track leader by splicing a piece of single perforated white leader approximately 8 feet long to a 2½ foor piece of single perforated black leader. Place the picture and sound leaders in the synchronizer, emulsion up so that the splices are opposite each other. From this point measure two feet into the black leader and make crayon marks on the corresponding frames it each black leader. These marks will indicate where the splices should occur, when joining the leaders to the picture and sound rolls.

Now, turn the synchronizer back to the original splices, and measure on foot lorward into the white leader. Editorial (even) sync should be here identified by making marks in the white leader. Three small x's should be placed lengthwise in a single frame in the sound area of the track so that it will pring through to the composite print. Three round dots should be placed running arross the film in the corresponding frames of both picture rolls. When the

### STANDARDS FOR THE PREPARATION OF 16 MM PRINTING LEADERS

rames with the three dots in the picture rolls are opposite the frames with he three x's in the track, the rolls will then he in "editorial sync."

Now to establish the projection (advanced) sync marks on the picture rolls, in the picture leader, counting the next frame preceding the editorial ync mark as number one, count lorward exactly 26 frames toward the head of he white leaders. The 26th frame is then marked with two large N's going cross the frame in the picture area. This mark is the "projection sync." There hould be 25 blank frames between the "editorial sync" and the "projection ync" marks. Now remove the track from the synchronizer and advance it to a position so that the sync marks on the track leader (the frame with the three mall x's) are opposite the projection sync marks (the frame with the two large C's) in the picture leaders. The track is now in its advanced position and the olls are in projection synchronization.

Now with the track in this advanced position, measure toward the head of he white leaders two more feet and mark the corresponding frame in the eaders of all rolls to establish the "PRINTER \$1.ART" marks.

It is recommended that these marks be indicated by boxing off the Irane with an ink line and making a large X covering the entire frame, and placing a punch mark in the middle of the frame. Now measure off four more feet of additional white leader and then cut off the excess at the ends.

Now proceed with identification of the leaders. In order to identify the eaders properly, the white leaders should be placed across the table in front of you, emulsion up, so that the ends of the white leaders will be on your right.

It is recommended that all identification be placed on the leaders so that if the original film is held in the left hand, head out, and emulsion out, you can, with your right hand, pull off a loot or two of the leader and read the identification from left to right, right side up, when the emulsion is toward you.

The leader identification on the print could also be read correctly when standing in the projectionist's position in front of a standard projector merely by pulling off several feet of the film from the supply reel.

Identification on the leaders should be made with a quick drying India ink on the emulsion side. It is suggested that the word "HEAD" be placed at the end of the white leader. To the left of this we suggest that you write the type of film and roll identification, such as "Original Kodachronie," "A Roll." To the left preceding this, we suggest that you write the title, producer's name and the footage.

It is recommended that the tootage figure used here be measured from the head printer start mark to the tail printer sync mark. This is not the billing footage, for to this figure must be added the footage used for head and tail printer thread-up.

All footage measurements referring to special effects, timing notes, reprints, etc., should be made from the head printer start marks on the picture rolls.

Similar identification should be made on the remaining picture leader and on the track leader. We suggest the track read "Head," type of track such as "Direct Positive" or "Track Print," "Title," "Producer's Name" and "Footage." It is suggested that the start mark be identified in large letters by writing the word "PRINTER" to the left of the frame and the word "START" to the right.

It is suggested that in the 25 Irames of picture leader between the editorial sync mark and the projection sync mark, should be placed all the identification that is required to be printed through to the final print, such as the "Name of the Show," "Producer's Name," and "Screen Time."

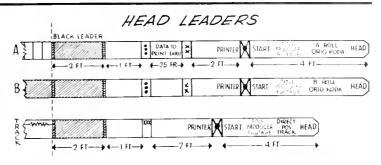
This completes the preparation of the head leaders.

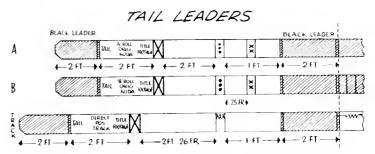
Tail Leaders: Now to prepare the tail leaders. Splice approximately a 212 foot piece of black leader to a 6 foot piece of white leader for each roll, as we did for the head leaders. Place these leaders in the synchronizer so that the splices are opposite each other. Roll forward into the black leader two feet and make crayon marks to indicate where the black leader will be spliced to the picture and sound rolls. Turn the synchronizer back so that the splices are again opposite each other. Then measure into the white leader exactly one foot and establish the editorial sync marks. This is done by placing three small x's lengthwise in a frame of the track and three round dots in the corresponding frame of the picture leaders.

Now in the one foot of the white leader on the picture rolls between the editorial sync mark and the black leader we should establish our projection synchronization marks. This is done by counting 26 frames from the editorial picture sync mark forward toward the black leader.

Start counting the frame next to the editorial sync mark as number one, then on the 26th frame place two large X's crosswise in the film to indicate the projection sync mark.

There should be 25 blank frames between the editorial sync mark and the projection sync mark. Now the frame with the small x's in the track is advanced





Above: these markings interpret the recommendations of the Committee on Pre-Print Preparation, adopted August 1, 1955.

in the synchronizer to a position opposite the frame with the two large X's in the picture, and the rolls are now in "projection" synchronization. With the rolls in this position, measure down two feet from the editorial sync marks toward the end of the leader and establish tail printer sync marks. This frame should be marked off the same as in the head leaders, but it is not recommended that the frame be punched nor identified except by the lab itself.

In the event the rolls are being printed from the tail, it would, of course, be necessary to punch these frames and identify with the words "PRINTER START," Now measure two more feet of white leader and make crayon marks on all leaders. Remove the leaders from the synchronizer and splice two feet of black leader to each of the leaders at the point we have marked with the crayon.

Of course, use single perforated leader for the track and double perforated leader for the picture.

The two feet of black leader at the end of the white leader is used to indicate the tail of the show. Whenever black leader is on the outside of the roll, the roll is then "Tail Out." Identification of the tail leaders should now be done. The information to be printed through to the priot should be placed in the blank 25 frames on one of the picture rolls between the editorial and projection sync marks. The other identification should be placed in the white leader adjacent to the two feet of black leader at the tail.

You will note that the track and picture leaders will be slightly different in length. This is accounted for by the 26 frame advance.

**Splicing Leaders to the Roll:** Place the matched A&B original picture rolls, emulsion up, in the synchronizer with the accompanying sound track in editorial (even) sync. Turn the rolls in the synchronizer to a point a few frames in advance of the first picture or sound, whichever occurs first. Make marks on corresponding frames on all rolls at this point and then splice on the head leaders at the indicated marks. The head leader identified as "A Roll" should be spliced onto the roll that has the first frame of picture. Roll down to the end of the film to the last picture or sound, whichever occurs last. A few frames beyond this point make marks on all the rolls and splice on the tail leaders at this point.

Preparing standard leaders in advance and then splicing them to the rolls when the rolls are in editorial synchronization practically eliminates the possibility of error, either by the editorial department or by the lab.

It is recommended that the use of the old so-called "Academy Leader" be discontinued. If the film is to be used on television, or if the client wishes to have leaders with cue numbers, then it is recommended that the SMPTE "Society Leader" be used. The Society Leader would then, of course, precede the picture and the two feet of black leader would not be necessary.

Byron Roudabush, Chairman Committee on Pre-Print Preparation COMPLETE MOTION PICTURE EQUIPMENT

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WE SHIP VIA AIR, RAIL OR TRUCK

#### **EDITING**

Moviolas • Rewinders Tables • Splicers Viewers (CECO)

#### GRIP EQUIPMENT

Parollels • Ladders
2 Steps • Apple Boxes Scrims • Flags Gobo Stonds Complete grip equipment

#### SOUND EQUIPMENT

Mognosync-magnetic film Reeves Magicarder Mole Richardson Booms and Perambulators

Portable Mike Booms Portable Power Supplies to operate camero and recorder



Dept. S-11-19 • 1600 Broadway • New York City

### FILM CABINETS

**PROTECTS** YOUR FILM!

Neumade



#### ALL STEEL MM-119

proctical storage cabi-net for the varied film library. Holds 400, 800, 1200, 1600 ft. reels; 100 filmstrip cans plus utility drawer in base. Overall size: 30" wide, 70" high, 16"

deep. 50 MODELS



#### FILM RACKS

ALL SIZES-ALL TYPES RK-250 (shawn) Ideal for Film Libraries. Seven tiers of Separatar Racks hald 250-400 faat 16mm reels

MANY MODELS TO CHOOSE FROM

SEND FOR CATALOG

PRODUCTS CORPORATION

250 West 57th Street New York 19, N. Y.

#### **ACL RECOMMENDATIONS:**

ICONTINUED FROM PAGE 61) be covered by each laboratory's individual basic printing charge per foot or per section).

The laboratory to provide the printing stock, whether or not the customer prepays the stock cost. (The lab has primary responsibility to the customer for the characteristics of the dupe stock used, and represents the customer in any discussion with the film manufacturer).

The Laboratory to carry legal liability insurance to cover normal business hazards, not specific title coverage. (There is no clear-cut insurance coverage of exposed or processed film in existing standard insurance contracts).

The laboratory (should) request confirmation in writing of all verbal orders. (As a means of reducing the possiblities of minunderstanding).

The development of a standard order form, as a model for member laboratories' own individual order

Definition of pre-print materials length as "sync-to-sync plus printing leaders" is another recommendation. Other areas under study are the maximum number of splices allowable in the release print as made by the laboratory, a simple method for measuring and ordering replacement sections, and further work on a standard order form.

Work of the Pre-Print Preparation Committee, begun under the chairmanship of John Stott (now of Eastman Kodak) when he was a vice-president of Du Art Film Laboratories, Inc., has been organized and submitted in detail to members of the industry for their annotation by the present chairman. Byron Roudabush, Complete text of these recommendations is presented by Business Screen in these pages, W

#### FILM HANDLING

Services Offering Shipping Facilities and Handling of Television Films

> **Barnett International** Forwarders, Inc.

723 Seventh Ave., New York 19 Phone: Circle 5-6080 Cable: BARINTFOR

Established 1887

William Barnett, President Norman Barnett, Free President 3 Secretary

Man Barnett, Treasurer

Services: International shipping agents and custom house broker, specializing for the motion picture and TV in

Carificies: Shipping rooms for export packing of film, equipment and ac-

ssories. Vaults. Virport office at Idlewild. Hollywood office.

Special Services: Experienced and all inclusive service available for specialized needs of motion picture and TV industries. "Worldwide" network of agents.

References: Metro Goldwyn Mayer, Leviton Manufacturing Co., Official Films, J. Walter Thompson, Columbea Pictures International Corporation. William Morris Agency, Transfilm, Inc.

Bonded TV Film Service 630 Ninth Avenue, New York 36 Phone: JUdson 6-1030 904 North LaCienega Boulevord,

Los Angeles Phone: CR 4-5847

Coble: New York 1-4254; Bev. Hills 7682

Date of Organization: 1928 Chester M. Ross, President

Emanuel Kandel, Vice-President Don McClure, General Sales Mgr. Stanley Halperin, V.P., California

Services: Film shipping, inspection, routing and scheduling, Film storage. Consolidating film shipping for tv stations,

Facilities: Film depots and warehouses in Los Angeles and New York to perform all services.

References: Available upon request.



Modern Talking Picture Service, Inc. 45 Rockefeller Plaza, N.Y. 20

Phone: JUdson 6-3830

Date of Organization: 1934 Frank Arlinghaus, President

Richard Ritenour, Vice-President Services: Scheduling and shipment of television and all sponsored films from specializing depots centrally located in all principal citizes; includes inspection, checking and complete

Facilities: Well equipped film exchanges in 28 cities; electronic film inspection equipment, experienced film handling personnel.



Plus features never before offered!

✓Instant Selection from Wide Choice of 12 Sildes in Full View — (Finger silts).

Safely Holds & Displays 12, 2x2" (card mounted) Sildes on 1 page!

Fits Standard 3-ring Bioder or in 842x11"
File Cabinet-Sturdy mounting board constr.
Great for INDUSTRY, INSTITUTIONS, etc. Only \$8.75 for Pack of 25! GUARANTEED

Order Direct or Thru Your Dealer BURKE & JAMES, Inc. CHICAGO 4 ILL

#### THE EDITORS OF BUSINESS SCREEN PRESENT

# The 1955-56 Annual Review of Production Services

#### A CONVENIENT INDEX AND BUYER'S GUIDE

Film Laboratories 65-72	Title Services 78
Optical Effects & Services74	Music for Film Production 79
Sound Recording Service 75	Film Treatment and Care 80
Film Art and Animation 78	Stock Film Libraries 81



#### Acme Film Laboratories, Inc. 1161 N. Highland Avenue, Hollywood 38 Phone: HOllywood 4-7471

Date of Organization: 1946

Samuel Sawelson, President David Christopher, Secy., Ofc. Mgr., Melvin G. Sawelson, Plant Suprir. Services: Complete 16mm black and white printing (including reversal processing and reversal work prints); complete 35mm black and white printing: 16mm color printing.

Facilities: Equipment for 16mm and 35mm black and white developing and printing (including reversal); and 16mm Kodachrome printing.

Special Services: Printing from A & B Roll negatives.

References: North American Aviation. Lockheed Aircraft. Amed Forces Radio & Television Services. U.C.I.,A., John Sutherland.

Alpha Film Laboratories
Falls Road, Baltimore 9
Phone: VAlley 3-6617
Date of Organization: 1919
W. Ernest Wood, Owner

this symbol, appearing over listings on these pages, indicates display advertisement offering additional and useful data elsewhere in this issue.

## FILM LABORATORY SERVICES

Byron, Inc.
1226 Wisconsin Avenue,
Washington 7, D.C.
Phone: DUpont 7-1800
Date of Incorporation: 1938

Byron Roudabush, President Dudley Spruill, General Manager George 1, Merriken, Prod. Mgr. Joe Hooper, Laboratory Manager

Services: Color-Correct print; black and white printing and developing: Eastman negative-positive color processing of 35mm and 16mm using Arra equipment; reduction printing; step printing; continuous printing; sound and silent photography; titles; art; animation; sound recording; music library; sound effects; editing; motion picture consultation service.

Facilities: 2 separate positive developing machines; 2 separate negative dev. machines; 12 separate negative dev. machine; 35 to 16 reduction printers; 2 step printers; 12 continuous printers; special negative-positive color printers; edge numbering machine; animation stand; complete 16mm sound system; Reeves magnetic and J. A. Maurer optical; Reeves magnetic sound striper; 35mm and 16mm hlm phonographs; sound stage; Houston-Fearless dolly; Mole-Richardson microphone boom; multi-cameras for stage or location.

Special Services: Color-Correct\* prints: Color-Correct answer prints in 8 hours. B&W film processing capacity of 14 million feet per working day. Fades and dissolves from camera negative. Printing timed picture and sound simultaneously from same aperture.

References: Available upon request.

\*Reg. U. S. Pat Off.

The Calvin Company 1105 Truman Road, Konsas City 6, Mo.

Phone: HArrison 1230

Organized: 1931; Incorporated: 1945

Forrest O. Calvin, President Lloyd Thompson, Evec, U.P. Larry Sherwood, U.P. & Gen, Mgi. Betty C. Calvin, Secretary-Treasurer Neal Keehn, U.P., Services Frank Barhydt, U.P., Production James Y. Hash, Comptroller Leonard Keck, Operations Manager Richard Bulkely, Production Mgi. William Hedden, Laboratory Supt. Mlen Jacobs, Director, Sound Dept. Robert Sutton, Chief Engineer

Services: 16mm black-and-white and color printing and processing. Four music libraries, sound effects library, recording or re-recording (7 chammels), titles, artwork, animation, silent and synchronous photography, complete editing services (13 rooms), script writing and revision.

Facilities: Calvin automatic printers. Calvin Kodachronic processing machine; rear view projection; two sound stages: 13 editing rooms; projection rooms; re-write rooms, etc.

Special Services: Complete 16mm services all within one organization. Counseling service in the development of new motion picture departments or programs.

References: Caterpillar Tractor Co.; Muminum Company of America. Fraining Division; Ford Motor Company, Tractor Division; Burroughs Corp.; Gardner-Denver Co.; Procurement Office, United States Vir Force, Wright-Patterson Air Force Base, Ohio. \*

Capital Film Laboratories, Inc. (Formerly McGeary-Smith Laboratories, Inc.)

1905 Fairview Ave., N.E., Washington 2, D.C.

Phone: LAwrence 6-4634

Date of Organization: 1949

James A. Barker, President William Brooks, Executive 1-P. & Production Manager

Production Manager

Mfred E. Bruch, Sound Chief and

Treasure:

Russell N. Jenkins, Lab. Manager Arthur Rescher, Secretary O. D. Safford, V.-P. & Sales Mgr.

Services: 16mm hlm printing, color and black and white, 16mm negative and positive film developing. 35mm to 16mm reduction printing. RCA Sound System. Complete sound services including location recording, studio narration, mixing, dubbing and resecording, 35mm or 16mm. Complete editorial services. 35mm and 16mm. Music library services. Rental sound stage, 8cotch-track magnetic laminate striping. Titles.

Facilities: 10,000 square feet of total plant area and all necessary equipment, including 16mm continuous contact printers, 16mm double head printer, 35mm to 16mm reduction picture printer, 35mm to 16mm reduction track printer, 16mm positive sprocket driven processing machines. 16mm negative sprocket driven processing machines, Vacuumating facili ties, lomm and 8mm Scotchirack magnetic laminate, laboratory hot splicers. Three 35mm dubbers, 16mm RCA dubbers, Ampex magnetic 14-inch tape recorder with Rangertone sync head. Rangertone magnetic 14inch tape syncsignal płayback, I6min RCA optical film recorder, 35mm optical RCA film recorder, 5 position mixing console, 35mm RCA portable (LISTING CONTINUES ON NEXT PAGE)

#### Capital Film Labs: Continued

magnetic channel. Selsyn interlock system: Playback and transfer facili tics for magnetic ty-mch tape, 16mm magnetic film, 171 amm magnetic film or 35mm magnetic film. Individual editorial rooms, each equipped with Moviolas, synchronizers, hot splicers, rewinds, sound reader; both 35mm and Johnn editing. Rental sound stage, all necessary production equipment available for rent-lights, Mole-Richardson mike boom, Fearless dolly, cameras, set construction, arrangements for production personnel.

References: Available upon request.



#### Circle Film Laboratories, Inc. 33 West 60th Street, New York 23 Phone: COlumbus 5-2180

Date of Organization: 1942

Herbert R. Pilzer, President Joseph M. David, Plant Supercrison Fred Todaro, Color Plant Suprer, George Perno, TV Serv. Dept. Emmett R. Salzberg, Sales Manager Joseph Riveria, Quality Control Salvatore Natoli, Developm't Dept.

Services: Developing and printing of 35mm and 16mm black and white and color motion picture film, reduction printing, complete film editorial service, sound recording and cutting

Facilities: Bell & Howell, Houston. De Pue, Herrnfeld, Maurer, Union, Debrie printing and developing machines: Moviolas; Bell & Howell splicers, cutting rooms,

Special Services: One day service on any laboratory work. Film counseling given to Industrial Producers.

References: Official Films, ABC Film Syndication, Information Productions, Wilding Picture Productions. Allied Artists, Douglas Fairbanks, Ltd., E. I. duPont de Nemours & Co.



#### George W. Colburn Laboratory, Inc. 164 N. Wacker Drive, Chicago 6 Phone: STate 2-7316

Cable: COLAB

Date of Organization: 1936

George W. Colburn, President John E. Colburn, Executive Tree-President and Treasurer Robert A. Colburn, Fice-President, Laboratory Operations

Francis W. Colburn, F.P. & Secy. Henry Ushijima, Dir. of Prod. Serv. R. Robert Luce, Assoc. Director, Production Services

Clyde Ruppert, Supervising Editor Rene G. Mathieu, Lab. Supt.

Robert S. Throop, Jr., Mgr. Slide 2 Filmstrip

Services: 16mm Production Services Planning: script, photography; sound recording and rerecording, magnetic and optical; editing; music library titles and animation.

Ibmin Laboratory Services: Color and b w work prints; color and b/w release prints; b/w processing; special optical prints; color masters; dupe negatives: enlargements from 8mm

### FILM LABORATORY SERVICES

Colburn Laboratory: Continued Vacuumating: edge-numbering: mag

netic sound striping.

35mm Slide & Filmstrip Services: Color and b w duplicates: slidefilm animation and printing; contrast masking: copy work. (No motion picture service in 35mm film.)

Facilities: Sound stage and recording studios; Mitchell, Maurer, Arrilles and Gine Special cameras; Mole Richardson lighting equipment: Maurer I6mm film recorders; Ranger tone 11" tape recording and play back consoles; Maurer film phono graphs: 16mm magnetic film recorders; Presto turntables; Colburn multiple-head contact printers and optical printers: E.D.L. processing machines: Reeves Magna-stripe equipment; Last man edge-numbering machine: Vacuumate machine.

Special Services: Preparation of optical-soundtrack prints from original picture and magnetic recordings made on 16mm magnetic strip or 11" tape. A print booking, shipping and inspection service is provided to clients. References: American Petroleum Institute: Evinrude and Johnson Motors; Chrysler Corporation; Mervin W. LaRue, Inc.; Barber-Greene Co.: S. Corps of Engineers: Standard Oil Co. (Indiana): International Harvester Co.; Bell Aircraft Co.: Illinois Agricultural Assn.: Funk Bros. Seed Co.: Gull Oil Corp.: Minneapolis Moline Co.; A. O. Smith Co.

#### \*

#### **Color Reproduction Company** 7936 Santa Manica Boulevard, Hallywood 46

Phone: HOllywood 4-8225 Cable: COLRE

Date of Organization: 1939

Larry E. Lavos, President Forrest Jennings, Vice President Don W. Weed, Sales Manager Max Worley, Laboratory Supt. Reginald Dunn, General Manager

Services: 16mm color printing.

Facilities: Color printing machines and Eastman Kodak color negative developing machine.

Special Services: Dissolve mechanism tor variable length dissolves and fades. Magnetic eucing systems. Yel-

low edge numbering machines. Color specialists.

References: Jam Handy Organization, Inc., U.S. Government, North American Aviation, Inc., Douglas Aircraft Co., Lockliced Aircraft Corpor-

#### Color Service Co., Inc. 115 West 45th St., New York 35 Phane: JUdsan 6-0853

Date of Organization: 1948

Robert Crane, President Nathan Sobel, Secretary Treasurer Robert B. Pell, Sales Manager Jack Salran, Plant Mgr. Hal Burnett, Service Mes

#### Color Service Company: Cont'd.

Services: Process and print all types of 16mm and 35mm color, including Kodachronie, Ansco, Eastman Nega-tive Positive, Ansco Negative Positive. Seene to seene color correction and automatic printer ellects. B&W reversal printing, negative matching and edge numbering.

Facilities: Complete laboratory lacilities for the above services; scene to scene color correction printer; negative-positive processing equipment. Special Services: One of a very few color labs handling lomm Eastman negative positive color corrected release printing.

References: American Telephone & Telegraph: Jam Handy Organization: General Motors: United Artists: General Electric; M.P.O.

#### Colorfilm, Inc. 520 North Barry Avenue, Mamaroneck, N.Y. New Yark Phane: WE 3-3322 Date of Organization: 1950

Richard N. Javson, President

Services: Color slidefilm specialists. printing and processing E.K. color negative-positive, slidefilm animation, duplicate negatives and E.K. prints from color masters, slidefilm canning, packaging and shipping services.

Facilities: 1 wo complete high speed processing machines for flexibility and peak load capacity; step and continuous printing equipment, sensitometric and chemical control laboratory, animation camera department. Special Services: Same day answer print service: pick-up and delivery in New York City.

References: Available upon request.

#### \*

#### Consolidated Film Industries 959 Seward Street, Hollywood 38 Phane: HOllywood 9-1441

Camplete Labaratary Facilities Alsa in New Yark City and Fart Lee, N.J.

Sidney P. Solow, T.-P. & Gen. Mgr. Fed Hitsch, Supervisor-35mm Ted Fogelman, Supercusor-16mm Richard Rodgers, Sales Manager Ira M. Johnson, Comptroller George Grane, Associate Supt. Edward H. Reichard, Chief Engr.

Services: Film developing and printing (35mm and 16mm), color and b&w; titles; optical effects; slidefilms; registration printing: reduction printing: blow-ups from 16mm to 35mm; film storage.

Facilities: Lastman Kodak & RCA Sound Reduction printers; Bell & Howell contact printers: DePue picture reduction printers; ERPI Densitometers: CFI developing machines: Kodak 16mm projectors; Simplex 35mm projectors; cutting rooms; storage vaults.

Special Services: Can furnish all laboratory services.

References: Desilu Productions: Encyclopaedia Britannica Films; RKO Radio Pictures; Roland Reed Productions; Revue Productions (MCA).

#### Crescent Film Laboratories, Inc. 7510 N. Ashland Ave., Chicogo 26

Phane: AMbassodar 2-5000 Date of Organization: 1948

Ellis Smith, President Owen White, Treasurer Murray Chikofsky, Secretary Myron L. Freedman, Vice-President, General Manager

Services: Developing, printing, 16mm. 55mm, b&w, color, filmstrips; optical

References: Available upon request,

#### 兴

#### **Custom Film Laboratory** 1780 Broadway, New York 19 Phone Circle 5-4830

Date of Organization: Originally as Calar Lab, Inc.: 1945; name changed in 1954

Victor Kayfetz, General Manager Mariel Friedman, Cust. Relations Kenneth Moore, Lab. Supervisor James Lewis, Asst. Supervisor Bertil Carlson, Engr. & Maint.

Services: Color slidefilm developing and processing, 35mm Eastman negative-positive. Ansco 811 to Eastman positive. Shooting slidefilm "masters." Duplicate color negatives, 2 x 2 slide duplication, slide mounting. Slidefilm canning, labelling, shipping,

Facilities: Five copying and animation stands, B & H continuous and stepprinters, C.F.L. Processing Ma-chine, packing and shipping equip-ment, slide mounting presses, machine maintenance shop.

Special Services: Custom color services specializing in slidefilms and slides. This is our only service - we do not accept motion picture work.

#### De Luxe Laboratories, Inc. 850 Tenth Avenue, New York 19 Phone: Circle 7-3220

Date of Incorporation: 1932

Alan E. Freedman, President Owen White, Treasurer Ellis Smith, Secretary Edmund A. Bertram, Lab. Supt. Samuel R. Schlein, Prod. Mgr.

Services: Film developing and printing. Design and construction of motion picture laboratory equipment. References: Available upon request.

#### \*

Du Art Film Laboratories, Inc. and

Tri Art Color Corp. 245 W. 55th Street, New York 19 Phone: PLaza 7-4580

#### Cable: DUAFILM - TRIARTCOLR

Date of Organization: 1923 Al Young, President Paul Kaufman, Vice-President Irwin Young, Secretary Jack Fellers, Treasurer

Louis Feldman, Sales Manager Services: Processing and printing 16mm and 35mm black and white.

contact or reduction; processing and printing 35mm Eastman negative-(LISTING CONTINUES ON PAGE 68)

## A Message of interest to:

Motion Picture Producers, Distributors, Advertising Agencies, Sponsors, Film Libraries, TV Film Producers and Distributors . . .

## Peerless Services include:

## Peerless Protective and Preservative Film Treatments

Release Prints, Troilers. Television Shows on Film, Kinescopes, TV Commercials, Theatre Screen Advertising, Prints for Continuous Projection Negatives, Mosters, Originals, Filmstrips, Transparency Slides. Microfilm

### Film Reconditioning

Shrinkoge Reduction Scratch Removal Rehumidification Cleaning and Repairs

## Film Library Servicing

Shipments, Inspection, Cleaning, Repairs, Inventory and Booking Records, Storage

## Servicing TV Shows on Film

Insertion of Commercials, Shipments to Stations, Booking Records, Follow-up, Inspection on Return, Cleaning, Repairs, Replacements, Storage, Substitution of Commercials, Reshipments

## Film Distribution Servicing

Storage pending orders, Inventory Records, Shipments to Purchasers

### Filmstrip Packaging

Breakdown of rolls into strips, Packaging in cans, Labeling, Boxing of Sets, Storage pending orders, Shipments

## PEERLESS TREATMENT

PRINT PROTECTION is a boon to all film. Without such protection, your film is much more susceptible to damage . . . and damaged prints can distract audiences. "Peerless Treatment" is a good specification to include in all your purchase orders for new prints.

And, if some of your prints have had hard use, call on PEERLESS RECONDITIONING to salvage them. Our skilled staff and special equipment can do wonders to restore them to good condition . . . not only your prints, but also your negatives and originals.

Inspection • Cleaning • Scratches removed Perforations repaired • Splices remade • Curl or Brittleness remedied Shrunken originals restored to printing tolerance

## EERLESS

FILM PROCESSING CORPORATION

165 WEST 46th STREET, NEW YORK 36, N. Y. 959 SEWARD STREET, HOLLYWOOD 38, CALIF.

22 YEARS EXPERIENCE IN SAFEGUARDING AND RECONDITIONING FILM

PEERLESS TREATMENT available also through Official Licensees in CHICAGO . DALLAS . DAYTON . DETROIT . HOLLYWOOD . KANSAS CITY NEW YORK . PORTLAND . SAN FRANCISCO . ST. PAUL . WASHINGTON Berne · Brussels · London and Denham · Mexico City · Sydney · The Hague · Toronto

Du-Art and Tri-Art Labs: Cont'd, positive color: Kodachrome printing, contact of reduction reduction printing from Eastman color negative to Humn color positive.

Facilities: Four b&w processing machines: multi-purpose color processing machine: 35mm and fourm contact printers, b&w and color: form reduction printers, b&w and color: cutting tooms.

Special Services: Optical effects, b&w. Lastman Golor or Kodachrome, Cutting rooms, Complete titling service, b&w and color.

References: Columbia Broadcasting Co.f. Columbia Pictures Corp.; Jam Handy Organization: U.S. Army; Wilding Picture Productions, Inc.

## Eagle Film Laboratory 6417 N. California, Chicago 45 Phone: ROgers Pork 4-0700 Date of Organization: 1951

Robert J. Yuskanis, Owner Roy W. Eggert, Jr., Lab. Mgr. John J. Kuchn, Sound Engineer

Services: We specialize in 10mm kodachronic production printing, sound or silent, with automatic printer elects. Creative timing of the original film and personalized custom services. Optical and magnetic sound recording from tape, sprocket or optical. Music library.

Facilities: Bell & Howell printer with Peterson sound head and automatic tader. Variable area recorders. Rangertone, Magnacord, sprocket recorders. Optical printers. Smm to Homm and Homm to Smm. Smm contact printer.

Special Services: Om NR" Kodachrome Print Process enables us to obtain release prints of a superior quality, not achieved by standard printing techniques. The "NR" Process is exclusive with Fagle Film Laboratory.

References: Gilbert Mischul Productions, Jack Lacy Sales Institute, Mervin W. LaRue, Pilot Productions, Zenith Cinema Service.

### 兴

## Escar Motion Picture Service, Inc.

7315 Cornegie Ave., Cleveland 3
Phone: ENdicott 1-2707-08
Date of Organization: 1912

Timest S. Carpenter, President Virginia Carpenter, Office Manager V. E. Cope, Editorial Director Lester Whitney, Laboratory Mgr. H. B. Armstrong, Versice Manager

Services: Humm and 35mm black and white processing: extended range color printing, printer lades, animation; complete sound recording facilities. Humm and 35mm, Pro-tape recording for playback. Resecording from Junua and 35mm film, tape or this, Music library.

Facilities: An conditioned lab for lomin and 35mm processing. Bell & Howell printers, optical printing 35 to 16 × 16 to 16, pittur and sound; color printing, 16 & 35mm lacquer coating. Sensitometrical quality control, cinex machines for 16 x 35mm, Complete cidency equipment, animation, and shdehlin departments an

## FILM LABORATORY SERVICES

conditioned screening room. 16mm and 35mm developing machines.

Special Services: Lacquer coating. Commercial Kodachrome specialists. References: Oster Manufacturing Co. Gity of Euclid Board of Education. Ohio Department of Health, Radio Nation WGAR. Cleveland Clinic Foundation. Republic Steel, Nelson Stud Welding.

## \*

## Filmeffects of Hollywood 1153 N. Highland Avenue Hollywood 38 Phone: HO 9-5808-09, 5800 Cable Code: FILMFEX

Date of Organization: 1946

Charles S. Leeds, General Manager Services: Specialized laboratory services: 35mm color theatre prints from 16mm color originals via 3 methods: Ansco direct reversal, Fastman of Ansco color negatives. 3-separation negatives, 16mm Kodachrome optical printing masters with special effects. Special photographic effects for television producers. Reduction optical dupe negatives.

Facilities: Complete optical and printing equipment.

Special Services: Lastman and Anscocolor dupe negatives. Top quality separation positives and color internegatives with effects, made on new specially designed precision contact printer. World wide service to produces.

## Filmlab Incorporated 130 West 46th St., New York 36 Phone: JUdson 2-2863

Organized: 1918; Incorporated: 1924 Joseph H. Bursch, Pres. & Gen. Mgr. Grace G. Westberg, Secretary Edward G. Navlor, Lab. Supt.

Services: Photographing filmstrp negatives, either "single" or "double" frame from client prepared copy; developing and printing filmstrips in small or large quantities. Limited quantity from silent printing.

Facilities: Complete equipment on premises to handle photography, developing, printing, Vacuumating, cut ting and canning of hlmstrips.

Special Services: Developing unusual types and widths of film such as forms. 35mm, 70mm, accorpaphic film, unperforated film, or any intermediate sizes. 35mm contact paper prints for filmstrips or identification photos. Special handling procedures to produce thousands of prints from Original slidefilm negative without resorting to dupe negatives.

References: Church Craft Pictures, Inc. McGraw Hill Text Films, Sarra,



Inc., Life Filmstrips, United Nations Films and Visual Information Division, Young America Films, Inc.

## 兴

## Fischer Photographic Laboratory, Inc.

1731 N. Mobile Ave., Chicago 39 Phone: MErrimac 7-5316

Date of Organization: 1948 Fugenc J. Fischer, Prevident Donald F. Fischer, New York Joseph E. Fischer, Treasurer Benjamin W. Weisbach, Lab, Mgr.

Services: Film processing: negative, positive, reversal and sound track. Printing: Color and black and white. Itimm optical printing. John contact printing. Enlargement, reduction, optical effects, matte rolls, reverse emulsion, etc. Editing, conforming, sound recording, music libraries, edge numbering. Vacuumating.

Facilities: Continuous processing machinery. Bell & Howell and DePue continuous printing machines, Peterson Optical 1:1 step printer.

Special Services: Enlargement or reduction of frame, horizontal and vertical displacement of frame, optical effects, matte folls, reverse emulsion, etc.

References: Bureau of Indian Affairs, U.S. Gov't: International Harvester, Armour & Company, Mall Fools, University of Illinois.

## Film Services, Inc. 113-19 West Hubbord Street, Chicago 10

Phone: SUperior 7-0735
Date of Organization: 1953

Lawrence S. P. Hanchek, President John W. Katz, Vier-President Kenneth V. Hanchek, Svey-Treas,

Services: Film processing and printing, b. w. 16mm. Color printing 16mm. Title service, hot press and artist. 35mm reduction to 16mm: 16mm to 35mm blow-up, b. w and color. Sound studio for "voice over" with interlocked control, etc. Rerecording from any type sound to 16mm optical-area track.

Facilities: FDI processing unit, custom unit, rack and tank units; Bell & Howell printers, 16mm; Peterson (Motion Picture Printing Equip. Co.) 35 lb, etc.; reduction printer; magnetic film equipment for recording and Maurer for optical-area record

Special Services: Special handling of news and special events films, process and print: camera rental service; sound equipment, tape or magnetic lilm rental.

References: CBS IV. news service and syndication: Felenews, Movictone, Kling Studios, Inc., Vogue Wright Studios, Lewis & Martin Films, Inc.

## Guffanti Film Laboratories, Inc. 630 Ninth Avenue, New York 36 Phone: COlumbus 5-5530

Date of Organization: 1929 Paul Gutlanti, President

## ×

## General Film Laboratories Corporation 1546 North Argyle Avenue, Hollywood 28

Phone: HOllywood 2-6171 Night Calls: HOllywood 2-6349 Date of Organization: March 1953

G. Carleton Hunt, President Hans de Schulthess, Vice-President Robert G. Goodwin, Vice-President Mton A. Brody, Sales Director Stacy O'Brien, Production Supt, W. E. Gephart, Plant Supt.

Services: Complete 35mm and 16mm, b.w., developing and printing, plus 16mm Kodachrome duplicating, magnetic striping.

Facilities: Complete developing and printing equipment with facilities for 35mm release printing.

References: American Broadcasting Co., National Broadcasting Co., Paramount Pictures, Inc., Twentieth Century-Fox Film Corp., Walt Disney Productions, Warner Brothers Pictures, Inc., Metro-Goldwyn-Mayer.



## Hollywood Film Enterprises, Inc. 6060 Sunset Blvd., Hollywood 28 Phone HOllywood 4-2181 Coble: HOLLYFILM

Date of Organization: 1907 Mickey Kaplan, President Robert Warde, Vice-President

1. H. Finmett, Secretary-Treasurer Services: Complete 35mm, 8mm and 16mm film developing and printing, color printing, dailies and release printing, and an extensive home movie library of diversified subjects for education, entertainment and sundry uses.

Facilities: Complete laboratory facilities, cutting rooms, and all equipment necessary for such operations, projection rooms.

Special Services: Complete coordinating facilities for producers: transferring tape or track to final sound track: editing and supervisory facilities for production, once film is completed.

References: Jerry Fairbanks Productions. Various departments of U.S. Navy, Walt Disney Productions, Cate & McGlone, Boeing Aircraft Corp., Donglas Aircraft.

## \*

## Frank Holmes Laboratories, Inc. 7619 Sunset Blvd., Los Angeles 46 Phone: HOllywood 4-0176 Date of Organization: 1948

Frank A. Holmes, President Harry H. Baskerville, Jr., Tech, Dir, Florence Katt, Production Manager John R. Wolber, Jr., Mgr., Slide Film Department

Services: Duplicate 35mm color slides, slidefilm masters and prints, duplicate stereo prs.

References: Atkins Travel Slides, Inc., Los Angeles City Schools, Rocket Pictures, Inc., Graphic Films, Minneapolis Moline Co.

# So You Need a Special Shot...

Now, your most unusual, most difficult, most exacting film requirements — for establishing and native action scenes - ean be photographed on assignment in any part of the free world . . . promptly, skillfully, economically. Photographics International has expert cameramen stationed in all of the areas shown below, ready to execute your orders with intelligence and dispatch . . . to deliver 16mm black and white or color footage of top professional quality.

The next time your scripts call for shots in a foreign land or at an obscure location in this country . . .

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## Photographics International A Division of Raphael G. Wolff Studios, Inc. 5631 HOLLYWOOD EGULEVARD, HOLLYWOOD 28, CALIFORNIA PHONE: HOLLYWOOD 7-6125 + CABLE ADDRESS: INTERFOTO

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India

CENTRAL AMERICA & WEST INDIES

Canal Zane Costa Rica Cuba Daminican Republic

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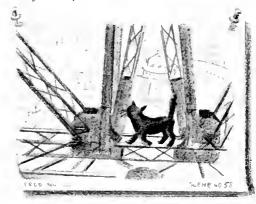
NORTH AMERICA Alaska Bermuda Conada

Iceland Mexica SOUTH AMERICA Peru Venezuela

AND ALL AREAS OF



cone by the Taj Mahal



... or a kitten on the Eiffel Tower



... or a pretty gal on the beach at Rio



... or a herd of long horns in Texas

COMPLETE LIBRARY OF FOREIGN AND COMESTIC FILMS ALSO AVAILABLE

## Houston Color Film Laboratories, Inc. 230 W. Olive Ave., Burbonk, Calif. Phones: THornwall 2-8188 Victoria 9-4627

Martin Stone, President Robert F. Burns, Luc President

Services: Printing and processing of Lastman and Anso Color Negative Positive, Printing and processing of Anso 35mm reversal.

References: MGM Studios, Locw's, Inc., Reid H Ray Film Industries, Inc., Society for Visual Education, An Force.

### -Lab·TV

## 247 West 46th SI., New York 36 Phone: JUdson 6-2293

Date of Organization: 1952

Jack Asher, Partner C. W. Gibbs, Partner Ken Williams, Laboratory Foreman Larl Jewell, Jr., Technician Services: Jomm black and white re-

versal developing only.

Facilities: 3 Houston Fearless 11B machines

Special Services: Professional work only: fast delivery on hourly schedules; maintenance of ty quality to H & D specifications.

References: CBS Television News, Chrysler Gorp., Yale University, Du Mont. WROW. WKNY, WPTX, Moviclab. DeLuxe, DuArt. Circle, U.S. Signal Gorps, U.S. Goast Guard, Telescene, Bass Films, and numerous others.

## Lakeside Laboratory 5929 E. Dunes Hwy., Gary 5, Ind. Phone: Gary, YEllowstone 8-1114; Chicago, SAginaw 1-4600

Wm. H. Smith. Manager

## Manhattan Color Laboratory, Inc. 254 West 54th St., New York 19 Phone: Circle 6-4460

Date of Organization: June 1952

Diego Damello, President Selwyn Robbins, Laboratory Mgr. Services: 35mm Eastman negative

Services: 35mm Eastman negative positive color: filmstrip printing and processing: stereo and slide duplication.

Facilities: Automatic processing machine: duplex and Bell & Howell printers, automatic optical printer for stereo and slide duplication.

Special Services: Filmstrip printing and processing

References: Fransfilm, Inc., Caravel Films, Inc., Depicto Films, Inc., Fletcher Smith Studios, Im., United Artists Corp., McGraw Hill Book Publishing Co., National Film Board of Canada.

## Mecca Film Laboratories, Inc. 630 Ninth Avenue, New York 36 Phone: Circle 6-5289

Date of Organization: 1936

Harry Glickman, President John N. Weber, Sery-Livas, Ida Vomero Esistant Livasirer Sam Breitenstein Plant Supt. Jack Haber, Is: Plant Supt Services: Developing and printing of motion picture film in standard and substandard sizes, also kodachronic. Facilities: Latest type developing and printing equipment, Plant is entirely air conditioned.

References: American Telephone & Telegraph Co., Columbia Broadcast ing System, American Broadcasting Company, Western Electric Company, The Jam Handy Organization, Inc., Audio Productions

## Motion Picture Laboratories, Inc. 1672 Union Ave., Memphis, Tenn.

Phone: BRoadway 6-8775 Date of Organization: 1953

Burt Kauffman, President J. W. Cobb, Jr., Lice-President Ralph Schuller, Vice-President

Services: Film developing and printing; music library.

Facilities: Complete laboratory, References: Fotovox, Videtone, KTVS-TV, KNOF-1V.

## \*

## Movielab Film Laboratories, Inc. 619 West 54th St., New York 19 Phone: JUdson 6-0360

Date of Organization: 1930

Saul Jeffee, President

Frank Berman, Production Mgr. Ben Bloom, Asst. Production Mgr.

Services: Negative picture and sound track developing: dailies and first print department; 16mm and 35mm release printing: Kodachnome and Ansco Color printing; title department; ultra violet and flash patch track printing.

Facilities: Modern and complete film laboratory: 65 cutting and editing rooms. Preview theatre leaturing Ginema-Scope, tv aperture, 3 channel interlock, 16min, 171-2mm and 35mm rape interlock and 16min optical interlock projection.

Special Services: Personalized service for television producers on a round the-clock basis.

References: Available on request.

## Multichrome Laboratories 760 Gough Street, San Francisco 2 Phone: HEmlock 1-6567

Date of Organization: 1938

Herbert B. McKenney, Owner and Manager

Services: 35mm and 16mm negative-positive printing and developing; 16mm reversal processing: 35mm reduction to 16mm b&w; 16mm blow up to 35mm b&w; 16mm and 8mm kodachrome duplicating; 16mm and 8mm reversal duplicating; 35mm kodachrome transparencies duplicating, titles, color of b&w, sound recording: Vacuumating; 16mm and 35mm perforated or unperforated, microfilm developed and printed.

Facilities: Automatic developing machines and automatic printers.

References: Gutter Laboratories, Denver & Rio Grande Western R.R., Douglas Lii Plywood Assoc, Mather An Force Base, Southern Pacific Co.

## \*

## Pathe Laboratories, Incorporated 105 East 1061h St., New York 29 Phone: TR 6-1120 6823 Santa Monica Boulevard,

Los Angeles 38 Phone: HOllywood 9-3961

Date of Organization: 1946 Kenneth M. Young, Prevident and

Chairman, Hollywood W. C. McMillen, Jr., Tiec-Chair man, New York

J. L. Wolcott, Executive Vice Presi dent, New York

D. J. McLamed, Treas., New York O. W. Murray, L.P., Hollywood Martin Horner, Seev., New York A. Johnson, Tsst. Treas. & Seey.,

Hollywood Sales Managers:

Kurt F. Kanis, New York James S. Burkett, Hollywood

Services: Processing of motion picture and shdefilm: 35mm and 16mm, b&w and color.

Facilities: Complete lab facilities, complete optical division and editorial rooms, editorial equipment; recording studios and sound stage on premises. Also complete equipment for color processing.

Special Services: Special high-speed service for LV and newsreel accounts. References: American Broadcasting Company, National Broadcasting Company, Columbia Broadcasting Company, Universal Pictures, Inc., United Artists, RKO Pathe, Warner Brothers News.

## **\***

## Precision Film Laboratories, Inc. 21 West 46th St., New York 36 Phone: JUdson 2-3970 Cable Code: PRECISFILM

Date of Organization: 1937

- John A. Maurer, President Russell G. Holslag, Γ.-P. & Mgr. - Frank V. Papalia, Prod. Supervisor

Services: Processing, printing and duplicating form and 35mm. Duplicating form sound and color. Sound transfer from magnetic materials to optical track. Electronic Printing.

Facilities: Unique laboratory machimery, operated by personnel of long experience in this field.

Special Services: 1V film and kinescope processing.

References: Available upon request.

## Southeastern Film Processing Company

1305 Geiger Avenue, Columbio 2, S.C. Phone: 4-3574

Date of Organization: 1953

S. Bernard Lever, Owner & Mgr. Florence M. Lever, Isst. Manager John B. Mercer, Luboratory Mgr. Services: Film developing – Iomm: printing.

Facilities: Processing machine, automatic, temperature control, Bell & Howell Printer JA

References: Walter J. Klein Co.,

WFBC, TV, WJBF, TV, WIS, TV, WBTV, Leslie Productions, Inc.

## Southwest Film Laboratory, Inc. 2015 Young St., Dallas 1, Texos Phone: Riverside 6782

Date of Organization: May 1950
Itvin Gans, Prevident, Sales Mgr.
Jack A. Hopper, F.-P., Lab. Mgr.
Robert F., Rogers, Editorial Sprev.
Hal DeSylva, Lab. Supervisor
Cant Poc, Production Manager
Lloyd B. Abernathy, Director of
Photography

Oliver H. Oliver, Sound Recording Hope Peters, Printing, Kodachrome George Peters, Printing, B\W Jim Dungan, Processing Foreman

Bob Duncan, Script Department Services: 16mm b&w negative and reversal picture processing; 16mm sound recording and processing; re-recording from ½ magnetic tape and 16mm magnetic film; Music Library (scoring to picture) B&W and Kodachrome printing, 16 to 16 optical printing; editing, conforming, key numbered workprints. Complete film production department.

Facilities: Reversal and negative processing machines: positive and sound track processing machine. Maurer Multiple track sound recorders, Rangertone Synchronous Playback for \(\frac{1}{4}\)" tape: DePue Custom-built form to 16mm optical step printer; Bell & Howell Continuous printers; Seene-to-scene additive color printing process.

Special Services: TV program release printing; special handling for TV work; installation of Synchronous 60 cycle pulse "head" on mag, tape recorders; form optical printing (effects, reversal of emulsion positions, etc.) and motion picture equipment sales,

References: Southwestern Bell Telephone Company, Bud Wilkinson Productions, Gardner Advertising Company, Magnolia Petroleum Company, Facts Forum, Inc., "Texas Rasslin"; others on request.

## Superior Bulk Film Co. 442 North Wells St., Chicago 10 Phone: SUperior 7-4448 Date of Organization: 1939

A. S. Flank, President R. S. Flank, Vice-President S. Kale, Laboratory Manager

Services: 16mm reversal processing, negative processing, black and white and color printing.

Facilities: Air-conditioned laboratory, three automatic processing machines for reversal, negative and positive, Bell & Howell printers, Peterson electronic cueing, fader and sound head. References: Illinois Bell Telephone Company, The Visking Corporation. Armom & Company, Sonic Film Recording, Inc., Bry Kinescope Laboratory,

## Swift Motion Picture Laboratories, Inc.

161 Union Place, New York 52 Phone: CYpress 3-2400

Date of Organization: 1951

Walter G. Showden, President G. Peter Forenza, Laboratory Supt. (FISTING CONTINCTO ON PAGE 72)



## WE'VE COME A LONG WAY!

The charging boar of this astonishingly precise and beautiful painting is man's first effort to depict motion. Today the marvel of motion, captured on film, reaches heights of realism that excites the imagination of peoples the world over.

We at GENERAL FILM LABORATORIES are proud to have contributed new precision techniques, bold and far reaching advances, worthy of your effort.



Swift M.P. Laboratories: Cont'd.

Services: Specializing exclusively in color printing: 35mm, 16mm, reduction and blowup: scene to scene color correction: step printing, etc. Prints projector-inspected at standard speed: "Peerless" treatment available; repair and shipping service: special attention to rush orders.

Facilities: Arri and Bell & Howell printers with control-strip equipment; animation stand, editing and interlock screening facilities.

Special Services: Animation: editing; effects: narration recording, etc.

References: E. R. Squibb & Sons, Encyclopaedia Britannica Films, American Cyanamid Company, Conservation Foundation.

Technicolor Motion Picture Corp.
6311 Romaine St., Hollywood 38
Phone: HOllywood 7-1101
4509 RCA Bldg., 30 Rockefeller
Plaza, New York 20, N.Y.

## Phone: CI 7-7934 Coble: Hollywood: TECHNICOLOR New York: TECNICOLOR

Date of incorporation: 1915 Dr. Herbert T. Kalmus, President

and General Manager
John R. Clark, Jr., Executive V.-P.

David S. Shattuck, Treasurer Robert Riley, F.-P., Charge Hollywood Sales & Studio Operations Kay Harrison, Director of Foreign Relations & Sales

Leland B. Prentice, Plant Manager Donald G. Smith, Assistant Sales Manager, Hollywood

Charles W. Carpenter, Manager, New York Office

Services: Color motion pictures-live action or animation—Entertainment aud Industrial films, Slidefilms, Studio Services: Cameras, film, cameramen, color consultants, camera technicians and camera crews. Laboratory Services: Film developing, processing and printing for color and sound, 35mm color release prints manufactured from 35mm three strip negative. 35mm successive exposure negative, 35mm color negative, or 16mm color positive. 16mm color release prints manufactured from 35mm three-strip negative, 35mm successive exposure negative. 35mm color negative or 35mm color positive.

Facilities: Camera department and film laboratory with capacity in excess of 600,000,000 feet of color release prints per year, located in Hollywood, California.

References: Available upon request.

## Technicolor, Limited

Bath Road — Harmondsworth West Drayton — Middlesex England

Phone: West Drayton 2211 Cable Codes: TECNICOLOR, West Drayton; Telegraph Code: TELEX 2404

Date of Organization: 1935

Dr. Herbert T. Kalmus, Charrman of the Board

Kay Harrison, Managing Director Leslie W. Oliver, Plant Manager Albert Allan, Secretary

T. George Gunn, Director of Studio Operations

Services: Similar to above.

## FILM LABORATORY SERVICES

Facilities: Camera department and film laboratory with capacity in excess of 200,000,000 feet of color release prints per year, located in England.

References: Available upon request.

Société Technicolor 49 Avenue Montaigne, Paris B, France

> Phone: ELYsées 55-26 Cable:

Technicolor Joinville-le-Pont Date of Organization: 1954

Gerard Monod, President
Dr. Herbert T. Kalmus, Honorary
President of the Bd. of Directors
Kay Harrison, Director
Andre P. G. Colling, Gen. Mgr.
Bernard de Lavalette, Plant Mgr.
Pierre Diard, Chief Accountant

Services: Similar to above

Facilities: Film laboratory with capacity in excess of 70,000,000 feet of color release prints per year, located in Joinville (near Paris), France.

References: Available on request.

Video Film Laboratories 350 West 50th St., New York 19 Phone: JUdson 6-7196

Date of Organization: 1949

Hugh H. Gwynne, Owner

Services: Complete 16mm reversal developing and reversal prints, also some 16mm negative and positive developing.

Facilities: Complete developing and printing equipment for 16mm. Three developing machines. Three printers. Special Services: Special development lacilities to increase EK Tri-X to ASA 1.000 (special charge). Special weekend lootball service (special charge).

References: Precision Film Laboratories, DuMont TV-Network, CBS Newsfilm, Dynamic Films, Inc., Barry Enright and Friendly.

Western Cine Service, Inc. 114 E. 8th Ave., Denver 3, Colo. Phone: TAbor 5-2812

Date of Organization: 1952

New-SYLVANIA

CERANCE BLUE

PROJECTION LAMP

-one of the greatest projection lamp developments in the last decade

Srighter—Ceramic Blue Top won't scratch, chip or peel like ordinary painted tops . . . filaments are machine made for brighter pictures.

Cooler—Ceramic Blue Top is bonded to the glass . . . improves heat dissipation.

Longer Lasting—Cooler operation of Ceramic Blue Tops assures longer lamp life. Another plus: exclusive Sylvania shock absorbers protect filaments in larger lamps from vibration.

Ask for a Sylvania Blue Top for your projector today
...your slides and movies deserve the best!

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.♥ SYLVANIA" ... fastest growing name in sight!

Western Cine Service: Continued

Noel L. Jordan, Prevident John L. Newell, Vice-President Herman Urschel, Secy. Treas.

Services: Complete 16mm laboratory facilities: process all types of black and white films, print b/w and color, Sound studio and recording equipment for 16mm magnetic, Mainer optical, 1<sub>4</sub> inch tape, disc. Original photography—color and b/w, titling, editing, scoring, stop-motion, Immediate service on sports film, 3-hour service processing reversal, 12-hour negative, 48-hour service on prints.

Facilities: Three Houston 16mm processing machines, Bell & Howell printer: complete sound studio with Maurer optical, Magnasyne magnetic, tape, disc, etc. Editing room.

References: University of Colorado, National Broadcasting Company, Columbia Broadcasting System, United Airlines, Colorado State Racing Commission, Air Force Academy.

## CANADIAN LABORATORIES

Crawley Films Ltd. 19 Fairmont Ave., Ottawa, Can. Phone: 8-8144

Cable: CRAWFILMS, Ollawa

F. R. Crawley, President Gracine Fraser, Vice-President Donald Carter, Director of Prod. Arthur Hindrichs, Producers' Service Division Manager

Jack Walsh. C.A., Comptroller Services: 16mm lab—color printing, b/w printing and processing, reversal processing, 35mm b/w processing, edge-numbering. Sound recording and re-recording from optical and magnetic film, disc or any form of sync tape. Animation.

Facilities: Sound stage with mixing booth and sound suite consisting of re-recording theatre with 8-channel console, voice studio with 4-channel console, transfer room with Maurer 16mm recorder, disc recording room, dubber and recorder room.

Special Services: Titling service, Vacuumate process.

References: United States Air Force, Canadian Navy, National Film Board, Imperial Oil Limited, Canadian National Railways.

> Northern Motion Picture Laboratories Ltd. 10 Dell Park Avenue, Toronto 10, Ontario Phone: RE 5218, RE 6540

Dote of Organization: 1949

Stanley L. Clemson, President and Technical Supervisor David J. Wansbrough, Vice-President and General Manager

Norman A. Gunn, Lab, Supt. Robert W. G. Winter, Production, Editorial Supervisor

Services: 16. 35mm developing: 16mm black white and color printing: sound transfer and recording and editing. Facilities: All equipment necessary to

Facilities: All equipment necessary to perform the above mentioned services.

References: Imperial Oil Ltd., Avro Arcialt Ltd., Robert Lawrence Productions, Ontario Hydro Commission, L. Laton Co., Ltd.

(CANADIAN TISHINGS CONTINUE ON 74)

May cost you less to <u>own</u>

than it costs to <u>rent</u> other equipment

## FARRIFLEX 35

MODEL IDIA

# with soundproof blimp and synchronous motor...

For little more than the usual rental charges for equipment, you can own a complete Arriflex 35 Model IIA sound outfit, including the variable speed motor, Synchronous Motor and Soundproof Blimp. As a result, more and more studios and comeramen are recognizing this fact and ore buying Arriflex.

The Arriflex 35 Model IIA offers many advantages over other 35mm cine cameras. For exomple, without the Blimp and with battery-operated variable-speed motor, the Arriflex is an unusually light ond easy comera to handle—ideal for location shots under the most difficult conditions—even for hondheld filming. With the Soundproof Blimp and Synchronous Motor, it becomes the perfect camera for lipsynched sound—both in the studio and out.

The Arriflex 35 IIA features a 180° Mirror Reflex Shutter for through-the-lens viewing and follow focus. A new type of intermittent mechanism with registration pin action assure absolutely rock-steady pictures in perfect register.

Many other improvements have made the Model IIA the most desirable camera in the field. In foct, every important feature you would expect in a camera designed for first rate filming has been incorporated in the Arriflex 35 Model IIA.

Write for complete information to:

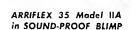
**BELING** photo corporation

235 FOURTH AVE., NEW YORK 3, N.Y. 7303 MELROSE AVE., HOLLYWOOD 46, CAL

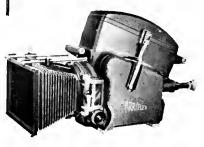


## ARRIFLEX 35 Model IIA with SYNCHRONOUS MOTOR UNIT

Provides absolutely uniform and constant speed. Motor is mounted on base-plate housing containing gear mechanism which connects directly to moin drive shoft of comero. Motor unit has built-in footage caunter and tripod socket. Safety clutch automatically disengages motor should film 'jam'. Designed for 115-volt, 60-cycle AC operation.



Blimp housing is cast magnesium olloy, finished crockle black. Accommodotes Camera, Synchronous Matar Unit and 400-foot Magazine. Internal walls are lined with cordural velvet over six alternate layers of foam plastic and lead. Doors are sealed with foam-rubber gaskets, and close by means of heavy, 'knee-action' clamp locks. Camera is cushion-maunted.





## EANAIHAN LABORATORIES

兴

Rapid, Grip & Batten, Ltd. 1640 The Queensway Toronto 14, Ontario Phone: CL 1-5291 Hdg. Office: 300 Bay St.

R. A. Batten, President J. H. Batten, F. P., Man. Director Gerald J. Keelev, General Manager Frank E. O'Bvine, Sales Manager

Facilities: 16mm laboratory, Oxberry annmation stand, 16 and 35mm, 16 and 35mm sound equipment for re-

(see listing in Annual Prod. Review)

Trans-Canada Films Ltd. Burrard at Davie St., Vancouver, B.C., Canada Phone: PA 1458 Date of Organization: 1946

E. W. Hamilton, President Orville Burrell. Production Mgr. Catherine M. Burdick, Office Mgr. Charles Bray, Laboratory Supt. Beatrice Bray, Editing

L. Ornik, Quality Control George Allen, Accounting

Services: Producers of motion pictures for Canadian business, education and training films, television productions, theatre trailers, slidefilms, sound recording, complete laboratory service (16mm and 35mm).

Facilities: Complete and up-to-date equipment for laboratory service; generator and lights for 16mm and 35mm productions: 35mm screening room and facilities for screening any 16mm films; chemical laboratory for analysis, etc.; music library.

Special Services: Services and rental of generator and lights for 16mm & 35mm productions; screening of 35mm and 16mm films; music library

References: British Columbia Gov ernment, GBC Television (CBUT Channel 2-Vancouver), Lew Parry Film Productions, Famous Players & Odeon Theatre Chains, Macmillan & Bloedel Ltd.

ADDITIONAL LISTING Add: U.S. Laboratory Saurces

> Pacific Title and Art Studio 6350 Santa Monica Blvd. Hollywood 38 Phone: HO 3-5611

Date of Organization: 1925

Larry Glickman, Executive Manager Services: Laboratory service for 35mm and 16mm, as well as wide screen processes: designing, lettering, illustrating and typography services.

Facilities: Camera: projection room with are and Itumin projection; sound stage for production of inserts; printing room; optical department; hot press title equipment; staff of 70.

References: Available upon request.

Cineffects, Inc. 115 West 45th St., New York 36 Phone: Circle 6-0951

Date of Organization: 1939

Nathan Sobel, President Isaac Hecht, Secretary Freasurer

Services: Producer's aids - special el fects, art, animation, lettering, in serts, table top photography, 3-D or flat. 16mm-35mm, b&w or color.

Facilities: Complete machine shop: four self-contained optical benches. copying cameras; enlargers, etc., for inserts; 14 B&H motion picture camcras; turn table and other mechanical set-ups: three completely equipped animation stands; rotoscope animation equipment. Permanent stall of 51 employees, including 20 in the animation department, and six in the machine shop. Also a separately operated color laboratory with personnel of 10.

References: Pathescope Productions, RKO-Pathe, Warner-Pathe, U.S. Navy, U.S. Air Force.

Cinema Research Corporation 7000 Romaine St., Hollywood 38 Phone: Oldfield 4-4117

Date of Organization: 1947

Harold A. Scheib, President Frnest W. Arcella, Vice-President George B. Ross, Jr., Secretary

Services: Optical printing: 16mm to 16mm, 16mm to 35mm, 35mm to 16mm, 35mm to 35mm; registration contact printing; animation camera photography, 35mm and 16mm; title photography, 35mm and 16mm.

Facilities: 4 Acme optical printers. Acme Matte printer, Acme registra tion printer, title camera.

Special Services: Specializing in optical printing, related to color work: complete duplicating service on East man and Ansco color negatives; East man and Ausco color separations and internegatives: also specializing in 16mm blow ups to 35mm color.

References: Consolidated Film Industries, Wilding Picture Productions, Reid H. Ray, Frank Capra Productions, Color Service Corp.

Eastern Effects, Inc. 333 West 52nd St., New York 19 Phone: Circle 5-5280

Maurice Levy, President Samuel Levy, Vice-President

Services: Producer's aids - optical elfects, special effects, art and animation. Complete service from art to film - consultant service.

Facilities: Complete staff in all departments. Most modern equipment custom built especially for Eastman Effects for fast quality service.

Consolidated Film Industries 959 Seward Street, Hollywood 38 See complete listing under "Laboratories"

Du Art Film Laboratories, Inc. and

Tri Art Color Corporation

245 West 55th Street, New York 19 See complete listing under "Laborotories"

Francis Lee Studios

479 Sixth Avenue, New York 11 See complete listing under "Animation"

\*

Ray Mercer & Company 4241 Normol Ave., Hollywood 29 Phone: NOrmandy 3-9331 Date of Organization: 1928

Ray Mercer, Dir. of Photography James Handschiegl, Asst. Dir. of Photography

Paul D. Korb, Sales Manager George Rohan, Optical Dept. Ernest Klein, Art Department

Services: Optical effects; titles; animation and art work

Facilities: Full staff of artists and optical engineers.

Special Services: Special effects chart with 92 effects free of charge.

References: Allied Artists Studio; Columbia Pictures; National Pictures: Kling Studios, Wild Bill Hickok Show; TV Spots Studio.

Screen Opticals, Inc. 333 West 52nd St., New York 19 Phone: PLoza 7-7994

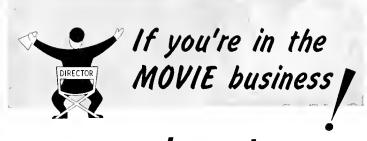
Date of Organization: 1950

Morris Rosensweig, President Morris H. Jacks, Vice-President Arthur J. Jacks, Secy.-Treas., Gen. Manager

Services: Optical effects, 35mm black and white and Eastman Color 16:35 blowups, b&w and Eastman Color title photography.

Facilities: 35mm optical effects printer: 16:35 blowup printer: 35mm animation stand.

References: Tri-Art Color Corp., Mel Gold Productions, Inc., Knicker-bocker Productions, Inc., Columbia Pictures Corporation, Sound Masters



. . . and want EVERYTHING in 16mm. sound

The Calvin Co.



Complete Services . . . Color Processing & Printing, B/W Processing & Printing, Recording, Editing, Optical Effects, Animation, Titles and Magnetic Sound Striping





## GUUNU RECURUING

MOTION PICTURES & SLIDEFILMS)

Acme Film Laboratories, Inc. 161 N. Highland Ave., Hollywood 38 See complete listing under

Byron, Inc.

"Laboratories"

1226 Wisconsin Avenue, Washington 7, D.C. See complete listing under "Laboratories"

The Calvin Company

105 Truman Road, Kansas City, Mo. (see listing under "Laboratories")

**Cinesound Company** 1037 North La Brea Ave., Hollywood 38 Phone: Oldfield 4-3004

Date of Organization: 1944

Rose Lavos, Owner-Operator Ken Miura, Dubbing-Mixer Irwin Nafshun, Music Scoring

ervices: Recording and dubbing tailities, transfers, electro-printing, nusic library for dubbing, titles.

acilities: 16mm and 171/2mm magetic recorders and playback units, 6mm Western Electric optical reorder, 35mm optical playbacks.

pecial Services: We specialize in dub-ing with an excellent variety of nusic libraries from which to score. References: White Sands Proving Grounds, Lockheed Aircraft Corportion, Northrop Aircraft, Inc., Los Angeles Fire Department.

Circle Film Laboratories, Inc.

33 West 60th Street, New York 23 (see listing under "Laboratories")

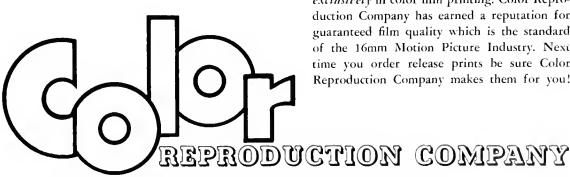
(SOUND SERVICES CONTINUE ON P. 76)



## In 16mm color prints the COLOR QUALITY can't be imagined...it MUST BE SEEN!

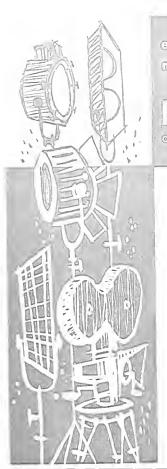


YOUR ASSURANCE OF BETTER 16mm PRINTS



The production cost of your 16mm color motion picture, alone, warrants the extra quality guaranteed by Color Reproduction's 17-years of experience and "know how" in specializing exclusively in color film printing. Color Reproduction Company has earned a reputation for guaranteed film quality which is the standard of the 16mm Motion Picture Industry. Next time you order release prints be sure Color Reproduction Company makes them for you!

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economical o professional

610 NORTH WOODWARD AVENUE BIRMINGHAM. MICHIGAN TELEPHONE MIDWEST 4-3619

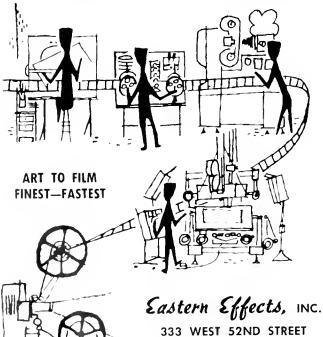
ASSOCIATED STUDIOS IN DETROIT - CHICAGO NEW YORK - BALTIMORE WASHINGTON - ST. LOUIS NEW ORLEANS - HOUSTON SAN FRANCISCO - LOS ANGELES

JAMES E. MacLANE years prafessional experience in film production

NEW YORK 19, N.Y.

Circle 5-5280

## Eastern . . . Finest and The Fastest in the East!



## SOUND RECORDING

(CONTINUED FROM PAGE 75)

## Columbia Transcriptions A Service of Columbia Records, Inc. 799 Seventh Ave., New York 19 Phone: Circle 5-7300

Albert E. Shulman, Director of Transcribtions

Girard D. Ellis, Mgr., Chicago Ofc. Andrew J. Schrade, Mgr., Holly-wood Office

Calvin Roberts. Account Executive.

New York Office Floyd S. Glinert, Account Executwe, New York Office

Services: Sound recording studios. matrix processing, manufacturing and shipping facilities for all type recordings located in New York, Chicago. and Hollywood. Transcription serv ace: custom records.

Facilities: Sound effects, music libraries and special equipment for automatic projection available.

Special Services: Professional, confi dential consultation on all production matters. Full selection of record ing studios in New York, Chicago and Hollywood, (NA.) Ampex Tape Machines; eight disc-mastering channels; Scully Disc Recorders and Columbia Custom-type Recorders.

References: Available upon request.

## George W. Colburn Laboratory, Inc.

164 N. Wacker Drive, Chicago 6 See complete listing under "Laboratories"

## Don Dunn's El Rancho Audio 26246 Fairview Ave., Lomita, Colif.

Phone: DAvenport 6-4925 Date of Organization: 1954

Donald E. Dunn, Owner and Audio

June L. Dunn, Secretary

Services: Narration recording, setting up music and effects dubbing tracks. Editing work print, original and fomm magnetic center position sound tracks. Music available that can be cleared for television.

Facilities: Mixer, 16mm and 1715mm magnetic film recorders, tape record ers. 78 rpm disc recorder and synchronous drive projector.

Special Services: Jet Aircraft sound

References: Globe Photos, Inc., Don MacNamara, V.-P., Carl Dudley Prods., Ed Venture Films, Jyn-Webster Productions and Tahoc Films, Janda Productions, Pastushin Aviation, Compass Films.

## Escar Motion Picture Service, Inc.

7315 Carnegie Avenue, Cleveland 3 See complete listing under

"Labarotaries"

## Pathe Laboratories, Inc.

105 E. 106th Street, New York 29 6823 Santa Monica Blvd., Hollywood

See complete listing under "Labarotaries"

## Radio Corporation of America **Engineering Products Division** 1016 North Sycamore Ave., Hollywood

Phone: OL 4-1660

J. Watson Jones, Manager, Film Recording Sales

Farl Spicer, Producers Rep.

Services: Sound recording and rerecording music scoring.

Facilities: 35mm and 16mm photographic recording and re-recording equipment, 35, 1714 and 16mm single track, magnetic and 35mm triple track recording and re-recording equipment. Transler equipment, music scoring stage.

Special Services: Engineering consultant services available for all phases of recording operations.

References: Available upon request.

## RCA Film Recording Studios 411 Fifth Avenue, New York 16 Phone: MUrray Hill 3-7611

Everett Miller, Manager, Film Reconding Sales, New York

Services: Sound recording and rerecording music scoring.

Facilities: 35mm and 16mm photographic recording and re-recording equipment: 35mm and 16mm single track, magnetic recording and re-recording equipment; transfer equipment; music scoring stage.

Special Services: Engineering consultant services available for all phases of recording operations.

References: Available upon request.

## **RCA Victor Custom Record Division**

155 East 24th St., New York 20 Phone: MUrray Hill 9-7200

Date of Organization: 1929

Branches: Recording studios also located in Chicaga, Hollywood.

James P. Davis, Manager David J. Finn, Sales Manager Ben Selvin, Artist, Repetoire Mgr. Frank O'Donnell, Advertising, Promotion Manager

A. L. Hindle, Chicago Manager Richard Bucholz, Hollywood Mgr. Geoffrey C. Bennet, Nashville Mgr. William C. Leonard, Chicago Sales Representative

New York Sales Representatives:

Ralph C. Williams, Phonograph Records

Marjorie B. Tahaney, Slidefilm Recordings

James R. Cunnison, Phonograph Records

Peter M. Rogers, Transcription Carl Reinschild, Phonograph

Services: Recording and pressing for slidelilm recordings, premium and promotion records and transcriptions. Facilities: Completely equipped recording studios and most modern processing and pressing operation. Special Services: Extensive slidefilm music library.

References: Depicto Films, Inc., The Jani Handy Organization, Ross Roy, Ínc., Fransfilm, Inc., Wilding Pictine Productions, Inc.

## Reeves Sound Studios, Inc. 304 East 44th St., New York 17 Phone: ORegon 9-3550

Date of Organization: 1933

Hazard E. Reeves, President Chester L. Stewart, V.P., Gen, Mgr., Richard J. Vorisek, Mgr., Film Dept. John F. Vorisek, Mgr., Disc Dept. Lyman J. Wiggin, Chief Engineer services: Complete services in sound

or motion picture, television, radio

and phonograph records.

Facilities: Largest independent sound ervice studio in the world. Entire ive story building devoted to the reording of sound on optical and magnetic film, magnetic tape and disc. Fairchild Picsyne tape recorders and he latest RCA and Western Electric

he latest RCA and Western Electric ilm equipment including 16 and 35mm negative-positive recorders. Negative development laboratory. Special Services: One-stop sound serv-

ce, from mike to finished negative.
References: J. Walter Thompson, Columbia Broadcasting System. United 
states Information Service, General 
Motors, National Broadcasting Company, Jackie Gleason Enterprises.

## Sonic Film Recording, Inc. 548 Lake Shore Dr., Chicago 11 Phone: WHitehall 3-1440 Date of Organization: 1946

Jack H. Lieb, President Walter A. Hotz, Chief Sound Engr. Larry Johnson, Musical Director Warren H. Lieb, Prod. Sprur.

services: 35mm and 16mm magnetic and optical recording. Transler to optical from all magnetic tapes including sound striping.

Facilities: Editing facilities for 35mm and 16mm; sound Moviolas; Bell & Howell peddle splicer; two sound stages; 16mm and 35mm Mitchell sound equipment for synchronous sound work; station wagon for location work.

Special Services: Complete music library and sound effects.

References: State of Illinois, U. S. State Department, Gene K. Walker Productions, Sarra, Inc., Vogue-Wright Studios.

## ☆ Sound Masters, Inc. 165 W. 46th St., New York 36 Phone: PLaza 7-6600

Date of Organization: 1937

Robert Rosien, Recording Engr. Paul Field, Director of Television Production

Services: All sound services.
Facilities: Sound stage, fully equipped



with 35mm and 16mm cameras, complete lighting equipment, sound recording facilities and dolly, mobile cameras and sound equipment for location use. Ewo recording studios fully equipped for 35mm and 16mm optical tracks, 16mm and 1<sub>e</sub> inch tape recording. Projection facilities for 35mm and 16mm interlock. Cutting room service: Moviolas: sound readers—film, tape.

Special Services: Complete sound service.

References: American Telephone & Felegraph, General Motor Corporation, Pan American World Airways, United States Rubber Company, U.S. Government.

## Sound Services, Inc. 1021 Seward St., Hollywood 38 Phone: HOllywood 3-1736 Date of Organization: 1933

G. R. Glennan, President R. W. Wight, Vice-President

11. J. Herles, Secretary-Treasurer Services: Sound recording, re-recording and scoring facilities for 35mm, 1712mm and I form, both photographic and magnetic film.

Facilities: Western Electric and Westrex sound recording and re-recording equipment for portable, mobile or fixed set usage.

Special Services: Magnetic and photographic sound release prints, both 35mm and 16mm.

## Titra Sound Corporation 1501 Broadway, New York 36 Phone: PE 6-4535

Abraham Rozenfeld, Owner David Opochinsky, Owner

**Services:** Sound recording, editing, cutting, spotting, synchronization, dubbing.

Facilities: Complete 14-inch, 16mm 1715mm tape sound recording equipment; 35mm-16mm hlm and tape moviolas and editing equipment.

References: Locws International, Warner Brothers.

## ∀ Universal Recorders, Inc. 6757 Hollywood Boulevard, Hollywood 28 Phone: HOllywood 9-8282

Date of Organization: Aug. 1946

Arthur B. Hogan, President Roger LeFont, General Manager Virginia Cotterell, Traffic Manager DeWitt Morris, Chief Engineer

Services: Complete sound service lor 16mm motion pictures, special slidefilm equipment, radio transcription, phonograph records, television, record processing and pressing, music library and scoring.

Facilities: Four studios; 8 channels—magnetic reversible interlock system; projected footage counter; electronic signal inserter, for slidefilm; Scully lathes, all speeds and cuts; packing and shipping service.

Special Services: Complete 16mm service from original recordings to release prints, slidefilm production from script, vinylite pressings.

References: Ford Motor Co., General Motors Corp., t'.S. Navy, Cate & McGlone, United Productions of America.

## RAPID treatment saved thousands of water-soaked films in recent floods!

After the recent floods in the Northeast we were deluged with thousands of water-soaked, hopeless looking, expensive films from that area. Fortunately, our RAPIDWELD process was able to restore almost all to original condition. The really hopeless cases had been badly handled with the best intentions. In case of water damage *remember*: (1) DON'T re-wind wet film on reel; (2) carefully re-wind film that is thoroughly dried out.

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- Shipping & Receiving Service
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- Free Editing Raams and Starage Vaults

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HOLLYWOOD FILM ENTERPRISES, INC. 6060 SUNSET BOULEVARD HOLLYWOOD 28, CALIFORNIA

## Animation, Inc. 8564 Melrose Ave., Hollywood 46 Phone: CRestview 4-5821

Date of Organization: 1955

Farl Klein, Producci Rod Scribner, Director Al Shean, Mory Department Don Ruch, Production Mgr.

Services: Annuated television film commercials, complete production and release print service, animated industrial films.

Special Services: Original storyboards, lyrics and musical sound tracks.

References: Warwick & Legler, Inc., Campbell Ewald Company, Grant Advertising, Inc., W. B. Doner & Company, MacManus, John & Adams, Inc.

## Animation Service (A service facility of Mervin W. La Rue, Inc.) 159 E. Chicago Ave., Chicago 11 Phone: SU 7-8985

Date of Organization: 1955 Mervin W. La Rue, Sr., President Charles H. Hard, Secy-Treas.

Services: Medical art and animation—lacilities and services available to other film producers exclusively; commercial and non-medical work for producers only.

Facilities: Modern and up-to-the-minune animation stands and lacilities; supplementary lacilities of Mervin W. La Rue. Inc., available; complete production facilities — macro and microscopic.

Special Services: Scientific animation—a service to other producers in addition—to animation department of Mervin W. La Rue. Inc.

## Cartaonists, Inc. 100 East Ohio Street, Chicago 11 Phone: SU 7-2755

Dote of Organization: 1948 Ross Wetzel, President William Langdom, Vice President, Charge of Production Roger Sloan, Une-President, Charge of Sales

Services: Flandle complete productions, specializing in animation.

Facilities: Two animation stands. Westres Editor, Moviola, optical printer all lights: cameras, dolly.

Special Services: Do live action and animation combination effects.

References: Young & Rubicam, Inc., Needham, Louis & Brothy, Inc., Weiss & Geller, Inc., Batten, Barton, Durstine & Osborn, Knox Reeves, Inc.

## Cineffects, Inc. 115 West 45th St., New York 36

See complete listing under "Optical Effects"

## Film-Art Service 41 West 47th St., New York 36

Phone: Circle 6-2426

Date of Organization: Dec. 1951 Neil Sessa, President

Margaret Sessa, Art Director

Services: Animation Services—Inbet weening mking, painting, photostat mounting, air brushing, dry mounting.

References: John Sutherland Productions. Partens Corp.: Pelican Ethns. Leas Colonius Productions. Chad. Inc., Transhlm, Scienn Gems, Wilbin Streech Productions. Inc., Fletcher Smith, Sturgis-Grant.

## Graphic Films Corporation 1618 North Las Palmas, Hollywood 28 Phone: HO 7-2191

## Date of Organization: 1941

Lester Novros, President William B, Hale, Vice-President Julius Berllein, Secretary-Treasurer

**Services:** Complete live action and animation production services.

Facilities: 35mm and 16mm Arriflex cameras, electrical equipment; recording equipment; complete editing facilities—cutting rooms, Moviolas, etc.; complete animation equipment. References: U.S. Air Force, Rand Corp., Union Oil Company of California, Stanford Research Institute, Lockheed Aircraft Corp.

## Kleidon Animation Studios 159 East Chicago Ave., Chicago Phone: SUperior 7-8886

Richard W. Kleidon

## Francis Lee Studios 479 Sixth Avenue, New York 11 Phone: CHelsea 3-8914 Date of Organization: 1948

Francis Lee, President
Thomas M. Gestone, Bus. Mgt.
Emmett L. Edwards, Jr., Production Manager

William Turner, Art Department William Heins, Camera Dept.

Services: Motion picture producers' service specializing in: Unimation (technical animation and photography), optical printing, special effects, experimental film work.

Facilities: One 16mm and one 35mm complete animation stand; still cameras and dark room; cutting and editing 100m; art department.

Special Services: Animation production and experimental animation. Have evolved new techniques in animated films.

References: Columbia University, Science—Pictures.—International—Film Foundation.—Sound—Masters.—Inc., Herbert Kerkow, Inc., Althiated Film Producers.—Inc., United Productions of America, Robert Varnall Richie Productions, Museum of Modern Art, MPO Productions, Con Edison.

Note: for additional data on animation studios offering complete film service consult the 5th Annual Production Review Issue of BUSINES SCREEN, published February, 1955.

## K & W Film Service Corp. 1657 Broadway, New York 19 Phone: Cl 5-8081

Date of Organization: 1954

Norman Witlen, President Ralph Koch, Vice-President Jack Granato, Camera Dept. Head Manny Casiano, Head, Optical Layout, Film Editing

Services: Motion picture animation photography, special effects, optical and slidefilm photography; table top and inserts for motion pictures.

Facilities: 2 Caesar Saltzman Special Effects Camera Stands for 16mm and 35mm photography (color and blackwhite), optical effects printer, editing and layout facilities and art facilities. References: VTV, MBC, MPO Productions, Inc., Sam Orleans, Inc., Pelican Films, Inc.

## Ray Mercer & Company

4241 Normal Avenue, Hollywood 29 See complete listing under "Optical Effects"

## Spinn & Associates, Inc. 623 So. Wabash Ave., Chicago 6 Phone: WE 9-7334

Date of Organization: 1940 L. M. Spinn, President, Art Dir. William McHugh, Production Paul Kellogg, Art Department Richard Gram, Art Department

Services: Building special projection equipment, camera equipment; animating slidehlms; slidefilm production.

References: Standard Oil Co. of Indiana, Super Market Institute, U.S. Gypsum Co., Zenith Radio Corp., Illinois Central Railroad, National Film Board of Canada.

## \*

### Videart, Inc.

## 343 Lexington Ave., New York 16 Phone: LE 2-7378-9

Date of Organization: Jan. 1951

Joe Zuckerman, President Florence Hartman, Secretary

Services: Art work, animation, titles, shdefilms, optical effects, 35mm and 16mm; black and white and color. Facilities: Three Bell & Howell standard cameras, two 35mm animation stands, one 16mm animation stand, 35mm optical bench. Fully staffed art and animation department.

References: Customers number more than 35 motion picture producers in the New York area.

## Cineffects, Inc. 115 West 45th St., New York 36 See camplete listing under "Optical Effects"

Graphic Arts Workshop, Inc.

12 East Grand Ave., Chicago 11
Phone: DElaware 7-7471
Date of Organization: 1952

Joseph Fto, President

Services: Photographic title overlays. Line drawings and composition placed photographically on clear acetate in opaque, b&w and color.

Facilities: Complete facilities for production of acetate overlays.

Special Services: 12-minute color motion picture, designed to aid in production of motion picture and slidefilm title overlays.

References: J. Walter Thompson, Kling Film Enterprises, Sarra, Inc., Needham, Louis & Brorby, Coronet Instructional Films.

## F. Hillsberg, Inc. 421 West 54th St., New York 19 Phone: PLaza 7-1525

Date of Organization: Jan. 1951

Frank Hillsberg, President Services: Hand lettered titles; printed titles; backgrounds; air brush; retouching; slidefilms; technical animation; charts; presentations.

Facilities: Art dept. and Hotpress printing dept. References: Film Opticals, R. Law-

References: Film Opticals, R. Lawrence, Kenco Films, Film Graphics, Willard Pictures.

## Knight Studio 159 E. Chicago Ave., Chicago 11 Phone: SUperior 7-5069 Date of Organization: 1942

Ivend H. Krohn, Owner and Mgr. Arthur F. Krohn, Sales Director Services: Hot stamping of motion picture, slidefilm and ty titles in b&w and color.

Facilities: Ludlow and Linotype casting equipment: Foundry type: Vandercook Precision Proof Press for black on white proofs: hot stamping equipment.

References: Atlas Film Corporation. Cinceratt Productions, Department of Interior, Bureau of Indian Affairs, Sarra, Inc., Vogue-Wright Studios.

## \*

## Knight Title Service 524 West 25th St., New York 1 Phone: WAtkins 4-6688

Date of Organization: 1938

Robert B. Knight, *Sole Owner* Services: Printing of hot press type titles for motion pictures, slidefilms, television and filmstrips.

Facilities: Complete assortment of type styles and special hot press printing presses for long TV "crawlers' and rolling titles for motion pictures. Special Services: Specialists in foreign languages and hot press color work References: C & G Filmeflects, Cineeflects Inc., Fordel Lab., DeLuxe Lab., State Dept.

## Ray Mercer & Company

4241 Normal Avenue, Hollywood 25 See complete listing under "Optical Effects"

QQ Motion Picture Titles
1243 Sixth Ave., New York 19
Phone: Circle 7-2126-7
Date of Organization: 1915

## QQ Motion Picture Titles: Cont'd.

Irving Sheib, President 
General
Manager

services: Fitling for motion pictures, elevision, slidefilms.

Facilities: 2.000 styles of type in cabihets; 5 hot and cold presses; art equipment: photography units.

special Services: Complete art service and titling service for the screen in my form and photography of same. References: 20th Century Fox Film Corporation, News of the Day Newseel, Columbia Pictures, U.S. State Dept., United Nations Creative Arts.

## Titra Film Laboratories 1501 Broadway, New York 36 Phone: PE 6-4535

Date of Organization: 1943

## Videart, Incorporated

343 Lexington Avenue, New York 16 See listing under "Animation"

\*

## Audio-Master Corporation 17 East 45th St., New York 17 Phone: OXford 7-0725 Cable: AUDMASTER

Herbert Rosen, President

Services: Servicing commercial film and tv producers with a mood and bridge library. The BG Library was specifically created for professional use and offers background music varied in scope and selection.

Facilities: All records pressed of pure red vinylite, RCA pressings, 10" discs, lateral cut 78 rpm; no background noise at 12,000 cycles. Library is also available on tape.

Special Services: All music is available on a per use basis music clearance lee. Special unlimited use plan offers library in its entirety for all production needs against set lees, depending upon scope and type of production. Recording requests for specialized recordings, as well as scoring service available.

References: Don Brice Productions, Hughes Sound Films, Dallas Jones Productions, Inc., Photo Arts, Jamieson Film Co.

## Columbia Transcriptions

A Service of Columbia Records, Inc. 799 Seventh Avenue, New York 19 See complete listing under "Sound Recording"



\*

## Corelli-Jacobs Film Music, Inc. 1600 Broadway, New York 19 Phone: JUdson 6-6673

Date of Organization: 1951

Fred M. Jacobs, President Alfonso Corelli, Secy. & Treas.

Services: Film Music Library - composers of original film music; supply and edit sound effects. All tracks are 35mm, cleared for theatrical and television usage.

Services: Music background for motion pictures, scored accurately to action, comparable to an original score, References: Henry Strauss Productions, Information Productions, Marathon FV-News Reel, Thomas Craven Films, Owen Murphy Productions.

\*

## Langlais Filmusic, Inc. 619 West S4th St., New York 19 Phone: JUdson 6-4155

Branch Offices: West Coast -c o Capitol Records Distributing Corp., 5515 Melrose Ave., Hollywood; HO 3-7114. Canada -c o S. W. Caldwell Ltd., 447 Jarvis Street, Toronto, Ontario; WA 2-2103. Associates in: London, Paris, Brussels.

C. O. Langlois, Jr., President A. A. Roseen, Salex Manager F. Lewin, Chief Editor John Seelv, Hollywood Manager Gordon Keeble, Toronto Manager Gerry Wilmot, London Manager

Services: Music Library on tape, film and disc for television, industrial and theatrical films. Live and pre recorded music scoring. Picture editing, narration, and music recording, mixing and sound effects library.

Facilities: 35mm Westrex, 14" magnetic tape, 712", 15 and 30 ps. Movio las, cutting rooms, etc.

Special Services: Represent Harmonic, E.M.L. Capitol "Q" and Mutel Libraries

References: Available on request.

## RCA Victor Custom Record Division

155 East 24th st., New York 20 See complete listing under "Sound Recording"

Thomas J. Valentino, Inc. 150 W. 46th St., New York 36 Phone: Circle 6-4675 Cable: VALENTINO

Date of Organization: 1932 Date of Incorporation: 1940 Thomas J. Valentino, President M. T. Valentino, Vice-President Mrs. E. F. Valentino, Veretary

Services: Background music for television, commercial films, documentary films and the largest sound effect library—all on records. Clearances for dubbing and copyright clearances also given.

References: RCA Victor, Bell Ancraft, Metropolitan Lile Insurance Company, Allstate Insurance Company, and many others.



FOR FILM PRODUCTION SOURCES WHICH HAVE LABORATORY SERVICES CONSULT YOUR DESK COPY OF THE FIFTH ANNUAL PRODUCTION REVIEW ISSUE OF BUSINESS SCREEN FOR 1955

## FILM TREATMENT IND RECONDITIONING

## Comprehensive Service Corporation

245 West 55th St., New York 19 Phone: CO 5-6767

Date of Organization: 1929

Michael Freedman, President Jane Leni, Treasiner Stlvia Jarvis, Sales Manager Hubert Bordfeld, Pinchasing Agt. Stailes Gitner, Mgr., Rejuvenation

Services: (a) Rejuvenation of motion picture lilii, formit and 35mm, negative and positive, color and baw. Only scratch removal process for both celluloid and emulsion which does not use coatings.

(b) Supplying the professional user of motion pictures with all equipment and accessories such as reels, cans and shipping cases, rewinds, tables, cabinets, etc.

Facilities: Film rejuvenation department equipped with especially designed processing and laboratory equipment occupies 5000 sq. ft. area. 15,000 sq. ft. warehouse area devoted to carrying inventory to provide immediate services for equipment department.

References: DeLuxe Laboratories; Walt Disney Productions; Eastman Kodak Company; General Electric Co.; General Motors Corporation.

## R. D. Hanish Campany 93 East Longview Avenue, Columbus 2, Ohio Phone: AMherst 3-2334

Mildred Hanish, Manager

Services: Manufacturers of Vitafilm Processing Fluid, a film cleaner and preservative.

References: Modern Talking Picture Service., Twynan Films, Inc., Baptist Sunday School Board, Department of State and Military Services, Monogram Southern Exchanges.

## ☆ Peerless Film Pracessing Corporation

165 West 46th St., New York 36 Phone: PLozo 7-3630 Cable: PEERFILPRO

Date of Organization: 1934

West Coast Bronch: 959 Seward

St., Hallywood 38; Phone: HOllywood 7-9223; Victor C. Krupa, Vice-President.

New York Plant: 130 West 46th St.; Phone: JUdson 2-0052; Visvaldis Gedulis, Manager.

Kern Moyse, President Victor G. Krupa, F.P., Tech. Dn. R. S. Moyse, Fire-President Suzon Steinle Krupa, Secretary Barbara Holz, Treasurer

R toul J. Menendez, Sales Manager Annabel Compton, Eastern Operations Manager

Paul V. Krupa, Western Operations Manager

Visyaldis Gedulis, Manager, New York Plant

Robert Dawson, Manager, Hollywood Plant Jens Steemann, Manager, Colum-

- bia Installation Miller Wilson, Manager, Fort Lev

Miller Wilson, Manager, Fort Tee Installation

Allan De Forest, Special Services, New York

Services: Peerless Treatment, to protect and preserve theatrical and non-theatrical release prints, television shows on film, commercials and theatre screen advertising. Peerless "FCP" treatment, for continuous or repeater projection. Preservative treatments for kinescopes, motion picture negatives, colon originals and other pre-print material, filmstrips, transparencies, microfilm. Film Reconditioning: scratch removal, rehumidification of curled or brittle film, repairs, cleaning, etc. Peer-Renu, to restore shrunken originals and other shrunken pre-print material.

Facilities: Peerless equipment for protective, preservative and reconditioning treatments. Peerless Neumade cleaning equipment, Belf & Howell hot splicers: Maurer shrinkage gauges. Bell & Howell and DeVry projectors: film vault.

Special Services: Distribution serv icing for film libraries and television shows on film, including insertion of commercials, shipments, inspection on return, repairs, cleaning and storage. Breakdown and packaging of filmstrips and commercials. Placement of print orders and laboratory liaison. References: Advertisers Television Program Service, American Cancer Society, American Medical Assn. British Overseas Airways Corp., Columbia Pictures Corp., Guild Films Co., MCA Television Ltd., McCann-Erickson, Inc., National Broadcasting Co., National Film Board of Canada. Shell Oil Co., Sullivan Stauffer Colwell & Bayles, Stanley Warner Cinerama Corp., United Artists Corp., United Nations, U.S. Gypsum Co., J. Walter Thompson Ltd

### DOMESTIC LICENSEES

Chicago: Atlas Film Corporation. Chicago Film Laboratory: Crescent Film Laboratories: Ideal Pictures. Inc.: Wilding Picture Productions. Inc. Dallas: Southwest Film Laboratory. Davton: Film Associates. Inc.: Wright - Patterson Air Force Base. Detroit: The Jam Handy Organization. Hollywood: Acme Film Laboratories; Columbia Pictures Corporation: Consolidated Film Industries: Hollywood: Film Enterprises; Pathe Laboratories: Telefilm. Inc. Kansas City: The Calvin Company. New York: Cincque Colorfilm Laboratories; Consolidated Film Industries: DeLuxe Laboratories: Fordel Film Laboratories: Pathe Laboratories. Portland: Sawver's. Inc. St. Paul: Reid H. Ray Film Industries. San Francisco: W. A. Palmer Films. Inc. Washington. D.C.: Byron, Inc. Athens. Ga.: Film Service Laboratories.

## FOREIGN LICENSEES

Australia: Cinecraft Pty. Ltd., Sydney Belgium: Laboratoires Cinematographiques, Brussels, Canada: Peerless Laboratories, Toronto, England: Denham Laboratories Ltd., Uxbridge: Peerless Film Processing Ltd., Eondon, Holland: Prohlti Filmfabriek, The Hague, Mexico: Cinematografica Vaporate Process S.A., Mexico City. Switzerland: Schwarz - Filmtechnik, Berne.

## Rapid Film Technique, Inc. 21 West 46th St., New York 36 Phone: JUdson 2-2446

Loboratory: 37-02 27th Street, Long Island City, N.Y. Phone: STillwell 6-0421-22

Date of Organization: 1940

Lack Bernard, President Hemy Lloyd, Secretary Treasurer Lawrence Bernard, Dir., Advertis ing, Public Relations

Petry Gober, Laboratory Sprey, Maryin Goldman, Idv. Sprey,

Services: Rapidweld. Special process for removal of scratches, oil, dirt, dust, abrasions, cinch marks and all other physical damages and imperfections from both base and cinulsion sides. Film rejuvenated and restored

to original screening qualities at small fraction of replacement cost. Rapidweld process also protects against future scratches and damages. Available for formin and 35mm black and white and color, originals, masters, prims, negatives, "dupes", television films, kinescopes, continuous projection prints, filmstrips and microfilm. Rapidivat, Special process to protect all brand new form and 35mm film against future scratches and other types of film damage.

Facilities: Specially designed machinery, equipment and facilities engineered exclusively for the preservation, repair, scratch-removal and rejuvenation of all 16mm and 35mm hlm. Electronic and mechanical safety checks to constantly assure acuracy and top quality work. Newly enlarged laboratory facilities have increased physical capacity more than five times. All Rapidweld and Rapidtreat work done entirely in our laboratories.

Special Services: Annual film restoration and rejuvenation programs specially arranged for colleges, universities, film libraries and other high-volume users of film. Special cases supplied for large volume distance shipments. Special processing for "dupe" users and users of continuous projection prints. Complete scryicing, cleaning, repairs, etc., for all other amateur and professional film users.

References: Modern Talking Picture Service, RCV-FV, CBS-TV, General Fele-Radio, ZIV-TV, U.S. Army Signal Corps, U.S. Navv, The Jam Handy Organization, duPont, Eastman Kodak, Pan American Airways, Consolidated Film Industries, Mecca Film Lab, Precision Film Laboratories, Franshlm, Inc., Sarra, Inc., Feaching Film Custodians, General Electric, Bell Felephone and many others.

## Standard Film Processing Company

723 Seventh Ave., New York 19 Phone: Circle 5-4997

Date of Organization: 1932

Albert Beck, Proprietor Morris Vogel, Supervisor Ben Rosen, Supervisor

and cleaning, revitalizing, salvaging inspection, repairing, shipping of motion picture films; 16mm and 35mm color and boxs.

Services: Protective film treatment

Facilities: All necessary equipmentor our services.

for our services.

Special Services: Protecto Film—;

film preserver.
Reletences: Allied Artist Picture
Corp., Interstate Television Corp.
Mercury Film Lab., Inc., Associated
Artist Productions, Inc., Lippert Pictures Corp., Unity Television Corp.

## Vacuumate Corporation 446 West 43rd St., New York 31 Phone: LOngocre 4-1886

Date of Organization: 1947 Lucile 11. Fleck, President

Samuel H. Bunchez, Treasurer of Services: Vacuumate: A film treasurent for the preservation of him toprolong its life and give better pre-

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ection. Film cleaning, repairs, etc.. lm cutting, canning, shipping, etc. No-En" treatment for film used in epeater projection mechanisms.

acilities: All equipment to handle he storing, shipping, and physical listribution of film.

pecial Services: Complete physical andling of motion pictures and filmtrips, both outgoing and incoming, sookings handled, complete invenory controls, inspection, etc. TV ommercials spooled, packed and hipped.

References: Vacuumate Users: George V. Colburn Laboratory, Coronet Intructional Films, National Film board of Canada, Young America illus, Inc., Society for Visual Education, Film Handling Service: Young America Films, American Management Association, Iuc., Eastern Airines, American Cyanamid Co., Womn's Christian Temperance Union. Ife Filmstrips, Inc.

## VACUUMATE LICENSEES

Chicago: George W. Colburn Labs...
nc.: Coronet Instructional Films.
nc.: Fischer Photographic Labs..: So
iety for Visual Education. Inc.
arra, Inc. Detroit: General Film
Lab., Inc. New Vork: Filmlab. Inc.:
Manhattan Color Lab. San Francisco:
Multichrome Labs. Washington, D.C.:
Capital Film Laboratories: National
Gine Lab. Ottawa: Crawley Films.
Inc.: National Film Board. Toronto:
Motion Picture Center.

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Hollywood 28
Phone: HOllywood 7-4255
Dale of Organization: 1919

Charles H. Tarbox, Owner

Services: Very large library of early novie material from first films made by Thomas A. Edison in 1895 down to the last pictures made in 1929 with the advent of sound, Stars available include Valentino, Keystone Kops, Mack Sennett Bathing Girls, and early documentary and topical subjects such as McKinley, Billy Sunday, etc.

References: Cinerama uses 3 of our subjects in their prologue, also WNBQ, WOW, WAAM, Phileo, etc.

Films of the Natians
Distributors, Inc.
62 West 45th St., New York 36
Phone: MUrray Hill 2-0040
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Ronald T. Groen, *Mock Shot Mgr* Services: Stock shots—lomm, 35mm, color or b&w for any purpose, including television, commercial productions, theatrical leatures, sales films, etc.

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References: NBC TV Network (Producers Showcase, Color Spectacular), Dynamic Films, Inc., Warner Brothers, M.P.O. Productions, Inc., Benton & Bowles.

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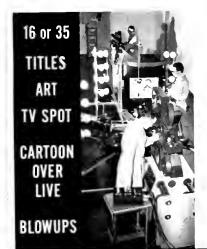
Phone: Circle 7-8300, 3438 Theodore H. Markovic, Spira.

NBC Film Exchange Sunset and Vine, Hollywood Phone: HOllywood 9-6161, Ext. 640

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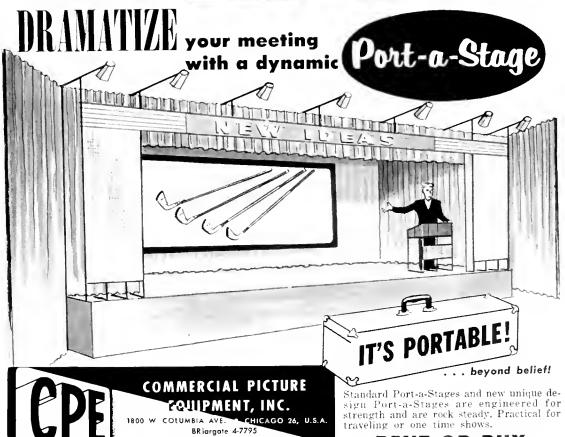
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## • NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

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Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford, Immig and Landis, Inc., 265 West 14th Street, New York 11, New York

The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Co. Sd. & Vis. Pdts. 17 New York Ave., Westbury. N.Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

## PENNSYLVANIA

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures. Inc., 4729 Ludlow St., Philadelphia 39.

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Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

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Herschel Smith Company, 119 Roach St., Jackson 110,

### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

## • VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone Ma 5-1371.

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### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hill-grove. LaGrange. Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

### • IOWA •

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## • KANSAS-MISSOURI • Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

## • MICHIGAN •

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The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service. 224 Abbott Road, East Lansing, Michigan.

## OIIIO •

Ralph V. Haile & Associates, 326 E. Fonrth, Cincinnati 2.

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Fryan Film Service, 1810 E. 12th St., Cleveland 14.

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The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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## • CALIFORNIA •

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Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd.. Hollywood 28.

The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

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Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

### OKLAHOMA

Cory Motion Picture Equipment, 522 N .Broadway, Oklahoma City 2.

## • OREGON •

Moore's Motion Picture Service. 33 N. W. 9th Ave., Portland 9, Oregon,

## • TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

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## \*

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A division of
Raphael G. Wolff Studios, Inc.

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Date of Organization: Feb. 18, 1955

Raphael G. Wolff, President Ben Munsey, Managing Editor Al Vaughan, Director Adv. & Pub. Relations

W. B. Stanford, Sales Pro. Mgr.

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References: Revue Productions, Music Corporation of America, Screencraft, Walt Disney Studios, Universal-International Studios.

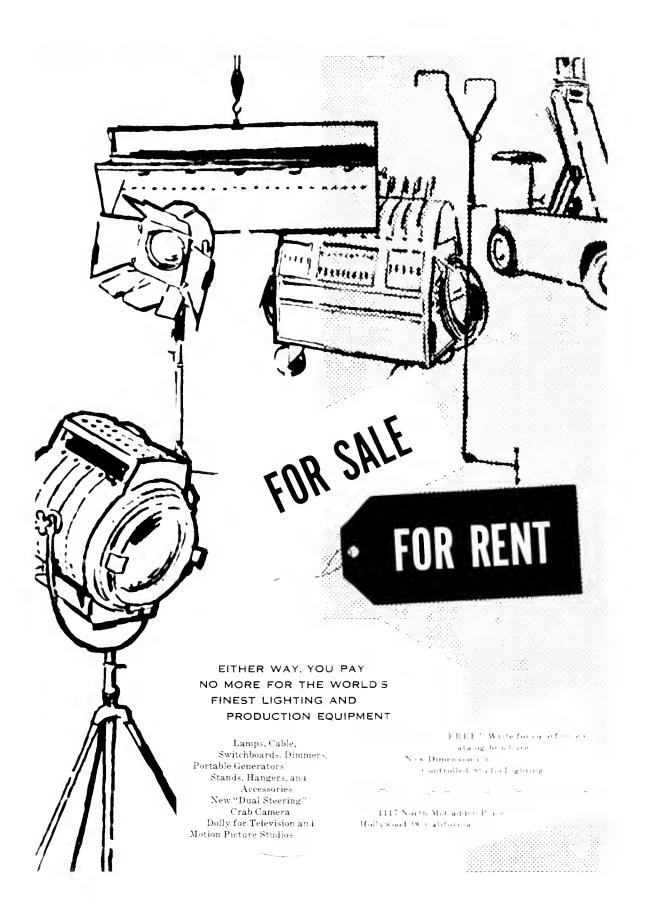
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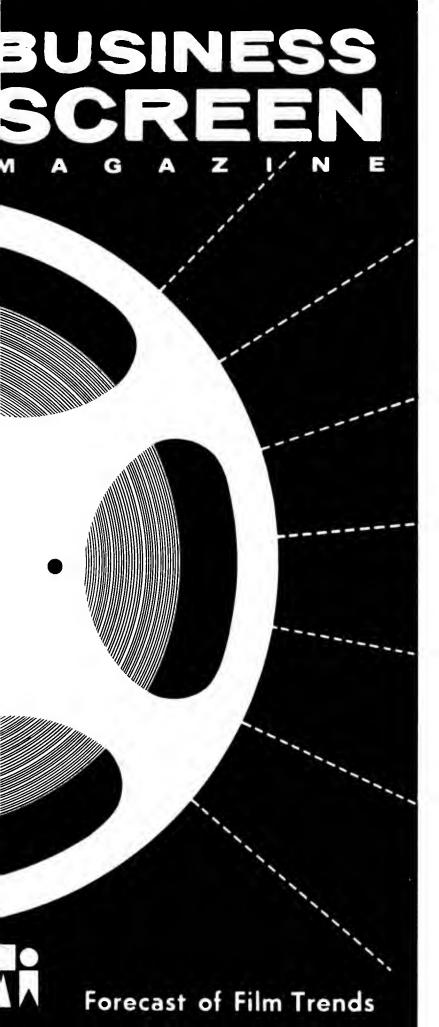
To set up the ways of good selling,

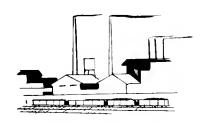
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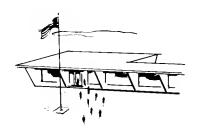
The JAM HANDY Organization

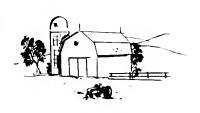






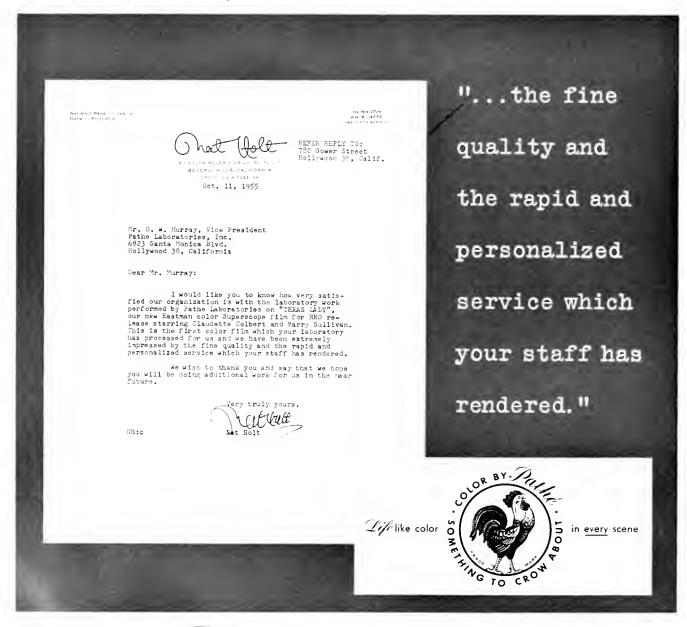






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## says Producer Nat Holt



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New York Office **Empire State Building** 350 Fifth Avenue New York 1, New York

December 1, 1955

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I know you will also be interested in what I consider a plus benefit of "Fashion Walks In Color". Although our film was planned specifically to appeal to sales girls we have made it a point to invite advertising, merchandising, and executive personnel to sit down with the sales girls and see it. In almost every instance the executives have been as impressed with our fashion story as have the sales girls, and this, of course, makes our selling jobs to the stores that much easier.

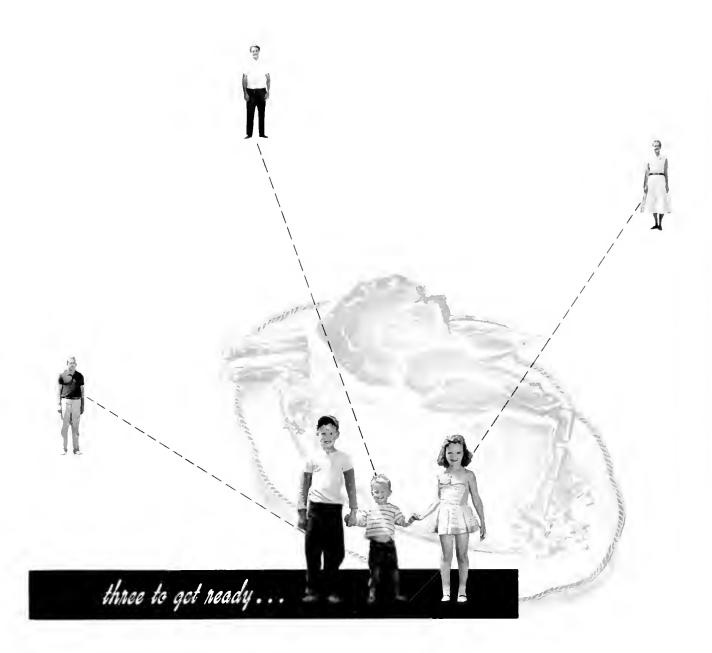
Cordially,

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John W. Wadsworth Executive Asst. To Vice Pres.

JW/ls

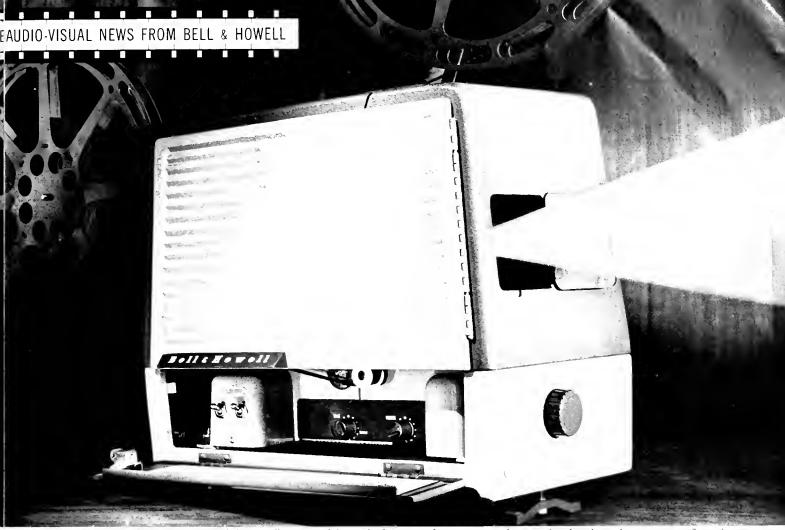
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Raphael S. Welf

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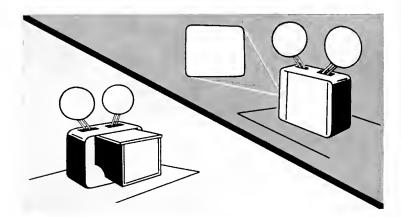


**HOW RAILROAD PROMOTES** shipping service. To spur its growing volume of fresh-produce traffic, Santa Fe Railway shows sound movies on benefits of modern shipping methods to West Coast shippers.





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(cambined with See & Hear Magazine)

## Issue Eight • Volume Sixteen • 1955

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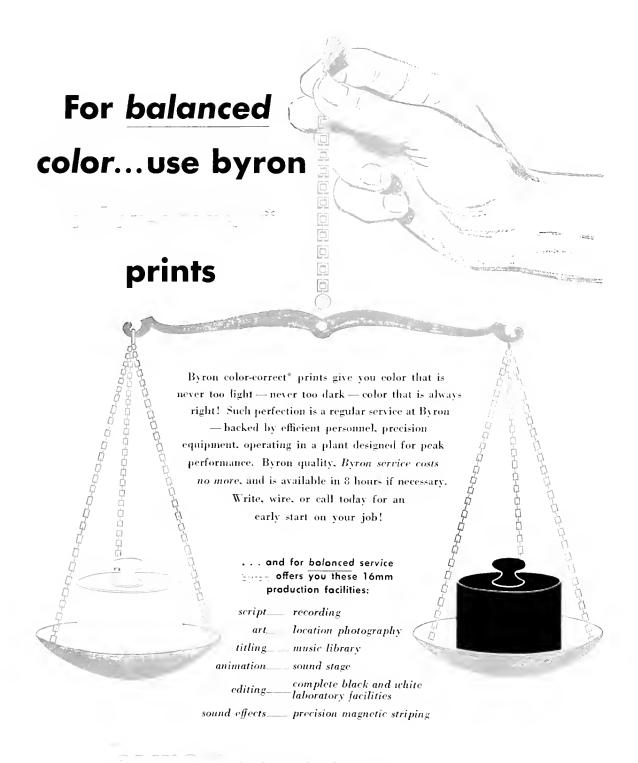
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## Right Off the Reel

## A COLUMN OF EDITORIAL COMMENT

Victor 16mm Prajector of 1923 to Archives of DAVI at Iowa City as Collection Grows

★ One of the first 16mm motion picture projectors manufactured has been presented to the Archives of the Department of Audio-Visual Instruction of the National Education Association in Iowa City. The early projector was given to the Archives by Samuel G. Rose, president of Victor Animatograph Corporation of Davenport, Iowa.

The projector is a hand-cranked unit manfactured in 1923. It was designed by Alexander F. Victor, former president of the Victor Animatograph Corporation, who now lives in California. This historic projector will be displayed in the DAVI Archives now located in the new State University of Iowa Library, along with other Archives materials.

Accepting this historic projector for DAVI were Bruce E. Mahan, dean, Extension Division and Lee W. Cochran, executive assistant. Extension Division. State University of Iowa, and a member of the Archives Committee of DAVI, Although the exhibit of equipment in the Ar-



Shown at the Iowa City Archives' presentation are (I ta r): Lee W. Cochran, Exec. Asst. Extensian Div. at Iowa; S. G. Rose, President, Victor Animatograph Carp. and Bruce E. Mahan, Dean, Extension Division, State University of Iowa.

chives will not be large, according to Extension officials, it is "thought that perhaps other manufacturers will make contributions of 'first' types of audio-visual equipment for preservation in this national Archives room."

Mr. Rose's donation of the heirloom Victor projector and the DAVI Archives invitation deserve commendation. BUSINESS SCREEN submits that the Archives display limitations should not limit larger possibilities.

We suggest that DAVI's Archives should be the basis for an adequate museum for the relics of what is, in many respects, the most versatile and powerful communications medium, Industrialists and private collectors in possession of significant asy memorabilia—mechanical or otherwise—ought to eagerly yield these treasures to the table of communications history.

If a representative collection of objects of progress from every period of educational asy advancement were readily available to the researcher, the accurate chronology and steady development of this field could more easily be documented. Made public, such a collection would bear witness to the genius and tenacity which produces the filmed communications in dustry.

## Detroit Museum of Art Holds Screening: of Factual Films by "Film Makers: Detroit"

★The ornate doors of the Detroit Institute o Arts, home of world famous works of art, recently opened to welcome the products of the makers of sponsored motion pictures.

Through corridors lined with Rembrandts Titans. Brueghels and other masterworks. De troiters passed to the large auditorium to see "golden screen" features which are produced in their own city. Overall title of the program was "Film Makers; Detroit."

The Institute showing was divided into two sections, for presentation on separate evenings George W. Stark, president of the Detroit His torical Society, who introduced the pictures, paic tribute to the contribution of the business screer to the public good.

Chosen for the program were: Body Bountifu and The Turning Point (General Motors Corp.); Give Yourself the Green Light and The Priceles: Heritage (The Jam Handy Organization, Inc.). Big Scot and William Johnson and the Draggin (Wilding Picture Productions, Inc.); Brittany and the Sea and I Remember Paris (Wayne University).

The program, which received wide notice in the Detroit press, was arranged by Franklin Page curator for films and television. Detroit Institute of Arts.

(THIS COLUMN CONTINUES ON PAGE TWENTY-FOUR



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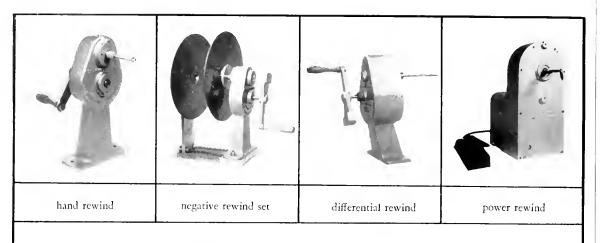
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DETROIT

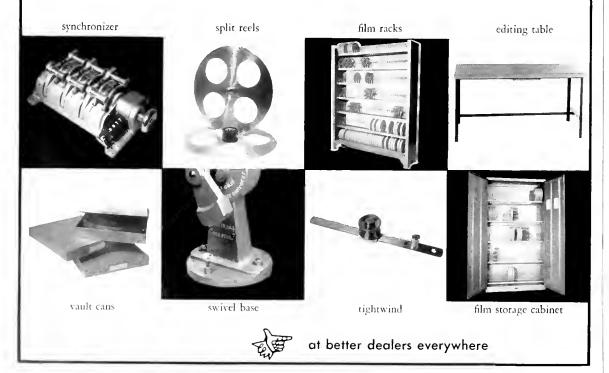




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## **HOLLYWOOD FILM COMPANY**

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### "This Is Automation" New GE Film Marks Series Milestone

★ With the delivery to General Electric in December of *This Ix Automation*, the latest of the company's continuing "More Power To America" film series. Raphael G. Wolff Studios, Inc. of Hollywood celebrated a ten-year milestone as a producer of motion pictures in this series.

The Wolff Studios produced the first of the group, which was entitled More Power To America, in 1945 and in the following decade has produced six more, including This Is Automation. All in sound and color, they are: Clean Waters, More Power To The Americaa Farmer, Lease On The Future, Textiles Unlimited. Pipeline To The Clouds, and Freedom and Power.

This Is Automatioa, is devoted to the history, growth, concept and future of automation and traces its evolution since its inception in the early 19th century.

"The More Power To America" series, designed to promote the use of electricity in the United States has proved to be one of the most outstanding of all continuing industrial motion picture programs.

"General Electric's concept of this series has been wise and far-seeing" Raphael G. Wolff. president of the Wolff Studios, points out. "The company has established a pattern in industrial film sponsorship which results in its obtaining tremendous efficiency from the medium.

"The series has never tried to 'wrap up' the subject of electrical power in any single film. Instead, the various facets of power use have formed the themes of individual pictures — and the potency of the idea is testified to by the fact that the series has now celebrated its tenth anniversary."

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But our great pride is our men. Without exception, every man at CFI is an expert at his job.





The New AO Producer 500 combination single frame filmstrip and  $2 \times 2$  slide projector utilizes the finest optical components, yet is small, compact, weighs only 6 lbs. This powerful 500 watt projector produces the ultimate in screen illumination and precise definition.

So easy to use — even a child can operate the new Producer 500. Finest mechanical conveniences are built into this superior projector.

## Compare these Outstanding Features -

Powerful 500 watt lamp 5" focal length, all-coated projection lens Exclusive AO condensing system with AO patented heat filter Pressurized cooling system camplete protection to film Removable glass pressure plate film unit Positive film framing simple lever operation Push-thru slide changer with exclusive ejector spring Accommodates Airequipt Automatic Slide Changer Deluxe, leatherette covered wood carrying cose

American Optical

Chelsea, Mass.

## **BUSINESS SCREEN EXECUTIVE**

## Dr. Cyril J. Staud Named Kadak Research Director

◆ Dr. Cyril I. Staud was elected vicepresident in charge of research of Eastman Kodak Company at a recent meeting of the company's board of directors in Rochester, New York, He succeeds Dr. C. E. Kenneth Mees, who has retired, Dr. Mees remains a board member.

Dr. Staud, an outstanding scientific leader with more than 30 years in industrial research, has been director of Kodak Research Laboratories since 1947. He has published numerous papers on industrial and color photography, industrial research, photographic emulsions and cellulose and its derivatives. He is credited with many inventions dealing with Kodak's scientific interests.

For his contributions to photography and photographic research, he has been named a fellow of the Society of Motion Picture and Television Engineers; Royal Photographic Society: Photographic Society of America; New York Academy of Sciences, and an associate of the Oval Table Society of New York, honorary photographic group. This year, he was cited by the Professional Photographer's Association for distinguished service to the field of professional photography.

## Heads Sandaz' Public Relations

◆ Dr. C. Henze, Vice-President of Sandoz Pharmaceuticals, has announced that Blair Tinkess has assumed responsibility for public relations of the firm. Mr. Tinkess will also continue as Film Editor of the Sandoz Medical Film Library.

### **Burnham Elected to Civic Post**

• William Burnham, sales vice-president of Transfilm Incorporated, has been elected Selectman in Weston. Conn. Serving with two other men. Mr. Burnham's post is the equivalent of one-third of a mayor.

## Reinschild Jains RCA Custam Records

• New member of the sales staff at RCA Custom Records is Carl Reinschild, formerly of Columbia Transcriptions where he handled special projects.

Mr. Reinschild will handle representation on slidefilm transcriptions, premium records, and related lines as well as commercial recording accounts.

## Ellis Hanared far 20 Years at Columbia Recards, Chicago

• V job record among records was observed when Jerry Ellis, manager of the Chicago office of Columbia Records Transcription Division celebrated his 20th anniversary at a small gathering recently in Chicago,

Among other tokens of appreciation for his two decades of service, Ellis was presented with an engraved gold watch by the company.

A veteran of more than 25 years in the field of transcription, as a producer and now as a manager in Chicago. Ellis this Spring will also be in charge of the transcription operations at the new Chicago Arena, in the process of completion.

## Reed Directs School Relations for Minneapolis-Honeywell

◆ Appointment of A. Lachlan Reed to the newly created position of director of industry-education relations for Minneapolis-Honeywell Regulator Company has been announced by Gerry E. Morse, vice-president in charge of employee relations.

Reed has been serving as special assistant to the United States Commissioner in Education in Washington, D.C., since early 1954,

### Eugene Remels to Manage United World Dallas Branch

• Eugene Remels has been named manager of the Dallas. Texas, branch of United World Films. Inc., according to John D. Desmond, general sales manager of the 16mm motion picture distribution company.

Remels, formerly manager of United World's New York Exchange, was with the Army and Air Force Motion Picture Service for a number of years and brings to his new post a long experience in film distribution.





## DEPENDABILITY

A reputation for dependability is established by many satisfactory accomplishments over a period of time. Once attained it becomes the catalyst that coordinates all other worthy qualities of a business.

**5** ound Masters, with complete facilities and competent personnel, has through the years so organized its operations that exacting clients have learned to recognize and appreciate its dependability.



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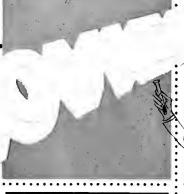
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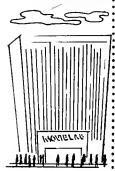
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## Sight and Sound

NEWS OF GENERAL INTEREST

## National Council of Churches Planning 13th A-V Workshop

★ Sounding the call early enough for easterners and mid-westerners to arrange a trip to the west coast. The National Council of Churches of Christ in the United States of America has announced that the 13th International Workshop in Audio-Visual Christian Education will be held at the University of Southern California. Los Angeles. August 18:24, 1956.

The 13th Workshop will follow a post-summer session in audio-visual use, held on the University campus. August 6-9. The 1956 meeting is a "new departure" for the Workshop, which traditionally has been held at Green Lake, Wisconsin.

The Workshop's purpose is to provide time and resources, both of materials and leadership, for all who are seeking to use new and better tools for achieving the Christian Mission. The Workshop is held under the auspices of The National Council's Committee on Audio-Visual and Broadcast Education in cooperation with the University of Southern California. The Church Federation of Los Angeles and The Southern California Council of Churches.

Attending the Workshop will be Council national staff members, denominational and interdenominational, who are responsible for audio-visual production and visualization: area workers — audio-visual coordinators: local church workers. Invited to work with these groups are producers, distributors and manufacturers of a-v materials and equipment.

Special emphasis during the Workshop will be on better audio-visuals for better church work. Guided field trips are planned to acquaint church workers with new a-v techniques. Participants will study pre-production planning in relation to the Christian program of the churches, best methods of production, adequate field introduction and training for use, and integration of the audio-visual resources into the curriculum.

A detailed schedule of events, accommodation and transportation information and registration blanks are available in a brochure. Contact the Department of Audio-Visual and Broadcast Education. National Council of Churches. 79 East Adams Street. Chicago 3. Ill. Registration fee per delegate is \$20.00. The 1957 Workshop? Back to Green Lake. September 4-10, 1957.

## Foreign Film Production Rise Seen as Equipment Sales Boon

• Eric Darmstaedter, vice-president and general manager, Reeves Equipment Corporation, 10 East 52nd Street, New York, has been appointed by Animation Equipment Corporation, New Rochelle, N.Y., to handle the complete line of Oxberry camera installations in all foreign markets except France and England.

According to Darmstaedter, foreign governments and industries are expanding the production of animated and live films for propaganda purposes and for education, documentaries and news. The government of Colombia in South America recently completed a new studio for the production of 16mm and 35mm films for the country's television network.

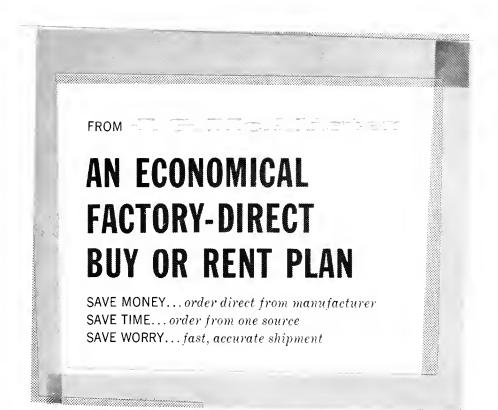
The Bolivar studio handles a great amount of work for the Venezuelan government. Other studios like Star in Hong Kong, Shaw in Singapore and Incom in Rome are experiencing an upsurge in film interest. Other than the U.S., Darmstaedter believes the countries producing the greatest footage probably are India. England. Japan, France. Italy. Austria, Germany, China. Argentina. Mexico and Indonesia. This growth is seen as a world opportunity for equipment sales.

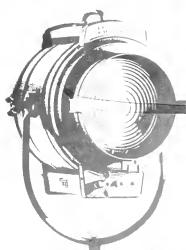
Darmstaedter has been closely associated with the motion picture business since 1929. He was one of the founders of Reeves International and in 1949 The Equipment Division formed its own company under the name of Reeves Equipment Corp.

## SCENARIO WRITER WANTED

We need an experienced, professional scenario writer, with knowledge of industry, willing to live in Pittsburgh, Cleveland or vicinity. We do NOT need a director-writer, producer-writer, speech-writer, proposal-writer or outline writer, but a man who can set picture and sound down on paper in a way that will play. We are an old. well-established wellfinanced company, giving our customers the top quality of the industry, and we will pay top money to the right man. Our people know of this advertisement.

Write Bax 55-12A BUSINESS SCREEN 7064 Sheridan Road, Chicago 26





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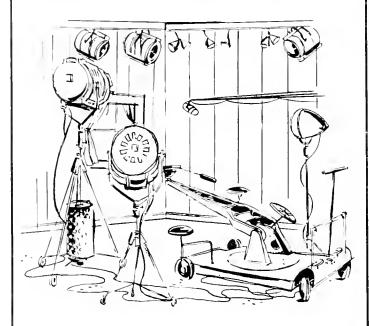
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## PRODUCTION LINES

## Eastern Location Site Now Available at Irvington, N.Y.

**★** An unusual and versatile site for motion picture location shooting is being opened at Irvington, New York. It is a secluded country day camp and private school located on a large estate 30 minutes from Times Square.

The facilities offer many possibilities, both indoor and out, Winding roads lead to a Georgian mansion overlooking the Hudson, formal landscaped gardens, terraces, rolling lawns, lush shrubbery, beautiful trees and an English gabled cottage. Further back on the estate are meadows, thick woods, hiking trails. fish and duck ponds and a clear running brook.

There is a large swimming pool in a picturesque setting, athletic fields, archery range, completely equipped children's playgrounds. miniature golf course, stables, corral. Available for use too is farm and maintenance machinery.

A unique educational zoo is on hand. Animals, both exotic and farm, are friendly and tame and may be used for filming.

Indoor facilities are equally comprehensive. There are children's classrooms, an infirmary, a gymnasium, a library with large fireplace, music room with grand piano. dining rooms, game room, kitchen completely equipped with linens. china and silver. There is an enclosed office with files and typewriters. The interior of the mansion is stately, with balconies, winding staircases, and a selection of fifteen bathrooms . . . one with a fireplace. if you please.

Garages are available for storing equipment during filming operations.

Further information may be obtained from the Wood-Lane Country Day Camp. 141 South Broadway. Irvington, N.Y.



Wood-Lane Cauntry Doy Comp grounds and buildings at Irvington, N.Y. (story left).

## **Business Consultant, Producer** Integrate Sponsor Operations

**★** A unique business-motion picture relationship recently was announced by Raphael Elan, president of Elan-Porter Productions, Inc., producers of industrial films and television commercials and Leo Nejelski, head of Nejelski and Company, consultants to business management, both firms of New York.

Although both companies retain their complete autonomy, an organic integration - through stock transfer - has been effected whereby each firm will function in its own sphere toward specific mutual objectives: Elan-Porter will operate as a film producing adjunct and as consultants on film in the business management operations of Nejelsk and Company: while Nejelski and Company will operate as business consultants to Elan-Porter.

Neielski voiced the objectives of the association from the point of view of his firm as follows:

"In our function as consultante to various businesses we have fre quently found film for institutional operational, sales promotion, sale training and other purposes a valu able help to management. We ex pect - through a more intimate re lationship with Elan-Porter bring ing them sooner into the picture is the consultation and planning stage to give management a fulle understanding of the flexibility and applicability of the film medium to various business problems."

### E-Cell-O Authorizes a Half-Hour Picture

◆ The Pure-Pak Division of Ex-Cell-O Corporation tying to its 1956 national advertising campaign on the "New Story of Milk" has authorized production of a half-hour color film. The film is to tell the new story of milk. imphasizing dairy industry progress and today's modern methods of milk processing and distribu-

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ANIMATION TITLES OPTICAL PHOTOGRAPHY

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## Farm Pictures by Audio...

\*FIPST IN THE HEARTS OF FAPMERS\* 22 mins
ANOTHER FIRST FOR
MR WASHINGTON\* 10 mins
The story of plant loads and land management
with around some experiences of George Washington

STAR BOARDERS'

YOUR APPLE ORCHARD. Through apple blossom brom white preparation through apple blossom time to large state and marketing Contains sequence on puller games because

MASTERS OF THE SOIL"
AT YOUR COMMAND.
OLD MarDONALD HAD A FARM.
THIS IS OUR LAND.
MAGIC IN AGRICULTURE.
MAGIC IN AGRICULTURE.
PATTERN FOR PROGRESS.

"PUREBREDS—EPIC OF DAIRYLAND" 30 mins.

If we a W scotton farm get traces a Holsten call and starts a herd of her own. Includes all breeded dury cattle.

"TEX—STORY OF A CHAMPION CALF" 30 mins a purebred call and How a Texas farm to best practices. Includes all raises it according to best practices. Includes all breeds of best cattle

"JUST A FARMER"

A dramatized account of the varied skills fairsessed by the American tarmer.

. AND MANY OTHERS for such sponsors as Amer ican Plant Food Council, American Soybean Asso, Ethyl Corp., National Cotton Council, The Texas Company AND MANY OTHERS





## **Audio Productions**

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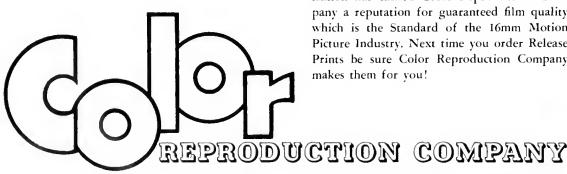
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## Better 16mm Color Release Prints Guarantee **Better Audience Appraisal** ... of Your Product ... of Your Message!



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In 1956 Color Reproduction Company will continue to specialize exclusively in 16mm Color Film printing. Seventeen years of experience and "know how" in 16mm color print specialization has earned Color Reproduction Company a reputation for guaranteed film quality which is the Standard of the 16mm Motion Picture Industry. Next time you order Release Prints be sure Color Reproduction Company makes them for you!

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Set A.N.A. Spring Meet for Morch 14-16 in Hot Springs, Va.

 The 1956 Spring Meeting of the Association of National Advertisers will be held Wednesday, Thursday and Friday. March 14. 15 and 16. 1956, at the Homestead, Hot Springs, Virginia.

As in past years, the meeting will be open to A.N.A. members and invited guests. Appointment of the meeting's program chairman will be made at the next meeting of the A.N.A. board of directors, Appointments of leading advertising and marketing men to the program committee will be made shortly thereafter.

## **United States Steel Homes Orders Soles Promotion Film**

◆ House for the Bride, an eightminute sales promotion film in color is being produced for United States Steel Homes, Inc., at Al Stahl Productions, New York.

United States Steel Homes, Inc., is a division of United States Steel Corp. engaged in the production, packaging and delivery of all the components necessary to build a house.

Designed to be shown at sales meetings to district managers and area salesmen, the motion picture presents the company's sales promotion plans for 1956; layouts for ads in trade, local and national print media, point-of-sale advertising material: material for local tie-ins with radio and television broadcasts. The agency handling the production is Batten, Barton, Durstine & Osborn.

### Westinghouse Film on Jets Available for Television

 Faster Than You Think, a 13½minute motion picture sponsored by Westinghouse Electric Corporation, is available for nation-wide television use through Princeton Film Center, Inc., New Jersey.

Faster Than You Think is a fastmoving film on the mechanism of the jet engine. Camera technique and narration explain the jet operation. High-speed photography brings the viewer a clear picture of jet planes flying "faster than you think.





ON THE LIBERACE SET with the production team of Guild Films Co. That's Chief Cameraman Mack Stengler at right with pipe. The Liberace Show is seen on 232 stations throughout the country.



"THE CONSISTENCY OF DUPONT FILM is so good that we're never aware of changing from one batch to the other," says Mack Stengler to Assistant Gene Farrell and Du Pont Technical Representative Holly Moyse.



"TAKE A LOOK," says Mr. Stengler as he passes viewing filter to Duke Goldstone, West Coast Executive Producer for Guild Films Mr. Goldstone has this to say, "Du Pont Film is tops... we've used it exclusively for three years."

## "Our first takes are generally our final takes—thanks to dependable Du Pont Film and service"

says Mack Stengler, ASC, Chief Cameraman for Guild Films Co., Inc.

"Speed? It's terrific in our business. We haven't time to re-do a sequence because of poor negatives... and that's where the quality of Du Pont Film counts." So says Chief Cameraman Stengler of Guild Films Co., Inc., one of Hollywood's most successful TV production companies.

"Du Pont 'Superior' 2 places practically no limitations on cameramen. We can work with complete freedom and use more effective lighting than we can with other films. We normally shoot TV productions just as we would theatrical films. And, by using Du Pont Type 824 low contrast positive film, we are getting excellent prints that more than meet the high requirements of television.

"Look at the Liberace set," continues Mr. Stengler. "To get a face above these snow-white drapes is really tough. But, with Du Pont Film, we do this sort of thing every day. It gives us exceptional latitude and image quality. In fact, this film gives me everything I want from the lab right on up. I've been using Du Pont Film since 1926... I'm sold on it and the service that goes with it."

For your television footage . . . studio, feature, sports and newsreel . . . be sure of the best. Specify Du Pont Film. There's a type to meet your exact requirements. Available in all standard lengths (100 to 2000 feet).

FOR MORE INFORMATION, write or call the nearest Du Pont District Office (listed below) or the Du Pont Company, Photo Products Department, Wilmington 98 Delaware, In Canada: Du Pont Company of Canada Limited Montreal

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The Big Sixth! Next February, '56 Business Screen Brings That Sixth Praduction Review of the Year!

### PICTURE PARADE

### 23rd Travel Film Released by Pan American World Airways

 Pan American World Airways, which uses motion pictures as persuasive previews of lands reached by its passenger fleet, recently released its 23rd travel film.

Wings to Germany, the newest in the Pan American series, shows the Germany of today, contrasting its modern cities to its historic past. In sound and color, the film takes the audience through Frankfurt, West Berlin, medieval Rothenburg, quaint Black Forest villages, and Bayreuth, home of the Wagner Music Festival. Also depicted are Garmisch-Partenkirchen in the Bavarian Alps, internationally-known winter resort, and the fabled Rhine Valley.

German folk-songs and dances which grace the many festivals and pageants of the country are shown, with music especially recorded,

Clubs, churches, civic and community organizations may obtain the film free from Pan American offices throughout the United States and abroad,

#### Sylvania TV Awords Honor Three Producers of Commercials

◆ Three television film commercial producers received Sylvania Television Awards at the annual presentation held at the Waldorf-Astoria Hotel in New York on November 29, George Blake Enterprises was cited for its Instant Sanka spots: MPO Productions for Schweppes: and Transfilm Incorporated for Saran Wrap.

Although Sylvania has been conducting its award programs for five years, honors to TV commercials began only last year.

The sponsors and advertising agencies for the three award winning spots were also cited: The Dow Chemical Company and MacManus. John & Adams for Saran Wrap: General Foods Corp. and Young & Rubicam for Instant Sanka Coffee; and Schweppes. Ltd. and Ogilyy. Benson & Mather for Schweppes.

### Films on Jewish Subjects to be Considered for Awards

◆ The outstanding film and filmstrip on a Jewish subject, released during 1955, will be presented a special award by the National Council on Jewish Audio-Visual Materials, All entries should be in the Council offices not later than January 4.

Sponsored by the American Association for Jewish Education, the National Council on Jewish Audio-Visual Materials is a coordinating body of 36 national and local Jewish organizations active in the field of culture and education, whose program is to evaluate audio-visual materials of Jewish interest, disseminate information about these media and to stimulate interest in the utilization of a-v materials in Jewish schools, clubs, synagogues and organizations.

A committee of prominent educators and film-makers will constitute the board of judges. Awards will be made at the 6th Annual Meeting and Workshop of the Council in May, 1956. Announcing the award. Dr. Albert Schoolman. Council chairman, suggested that producers submit information about their films and filmstrips to Dr. Zalmen Slesinger, executive secretary, National Council on Jewish Audio-Visual Materials, 1261 Broadway, New York 1, N.Y.



## Wen Murphy Productions, Inc.

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The direction of any film is a complex procedure where experience plays an important part in obtaining the desired effects. And so it is in the film processing laboratory.

At Precision, expert guidance through cach phase of the processing operation assures producers, cameramen and directors the finest possible results.

All of which leads to another form of direction: West of 5th Avenue on 46th Street in New York to Precision. That's the right direction for you wherever you are and whatever your film processing problem.

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## THE MYTH OF PRICE RESISTANCE



For the average solesmon nathing is more real — or more troublesome — than price resistance.

How many times has a salesman af yours said: "I could sell more if only our prices were lower!!"

Yet he's wrang, dead wrang. He believes a myth. A myth that sales are last because his price is too high. Price is never the sale factor in a turn-dawn.

We know it . . . you know it. If anly he knew it.

Yet he can when he realizes that price is relative to value. Dispel the myth of price resistance with:

### "PRIDE IN PRICE"

part of the outstandingly successful sound slide program . . . AGGRESSIVE SELLING

You may obtain a preview without obligation.
Write for details.

### Rocket Pictures

6108 SANTA MONICA BLVD. HOLLYWOOD 38, CALIFORNIA



### Association of National Advertisers Issues Booklet Defining Educational Criteria for Sponsored Films

B (SINESS) Fit.M sponsors hoping to reach the classroom student will find sound counsel in a new 16-page booklet, "Criteria for Business-Sponsored Educational Films," just issued by the Association of National Advertisers. In 22 basic points, the booklet outlines criteria to help the business sponsor meet curriculum needs of the nation's schools as he plans his film production.

Pointing out the need for this vardstick, John Flory, A.N.A. Films Steering Committee chairman and advisor on non-theatrical films for Eastman Kodak Company, said. "Nine-out-of-10 advertising and puldic relations films are available for classroom showings according to the survey on which we based the recent A.N.A. book, 'The Dollars and Sense of Business Films, However, some pictures are unacceptable or ineffective because the sponsor did not take into account the requirements of school people. We are trying to correct this situation."

### Most Comprehensive Study to Date

The most comprehensive study of its kind to date, the publication has been prepared with the assistance of a group of the leading advertisers of the nation. It has the approval of two committees of the Department of Audio-Visual Instruction of the National Education Association—the Committee on a Bill of Rights for Instructional Materials and the Instructional Materials Committee.

The criteria outlined in the new booklet are intended primarily for use by business firms in pre-production planning of films and other audio-visual materials used by educators. Four main categories curriculum approaches, educational subject matter, production requirements, and distribution policies are considered in the effort to summarize the needs of the teacher in using all types of audio-visual material.

#### **DAVI Will Distribute Copies**

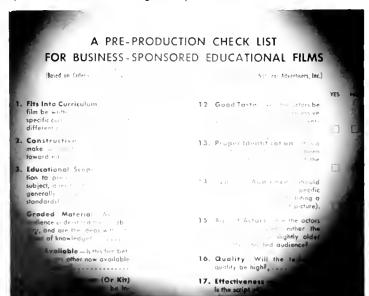
In announcing that DAVI will handle distribution of the Criteria booklet to educators. Floyde Brooker, acting executive secretary, stated, "These 22 criteria will give our good friends in business answers to many questions they face when planning film and other materials for school use. In addition, teachers, throughout the country will find that this document should be of assistance in the selection and evaluation of those sponsored materials which they are considering for use in their classrooms."

The criteria were prepared by the A.N.A. Films Steering Committee with the assistance of Thomas W. Hope, Eastman Kodak Company.

Although intended primarily as a guide for business firms planning motion pictures, the criteria established are expected to have equal value for the preparation of many other types of teaching materials offered to schools by industry—slidefilms, pamphlets, charts, illustrated readers, and product samples.

The booklet is available from Association of National Advertisers. 285 Madison Ave., New York, at \$2.00 a single copy.

In clearly understandable form, the new ANA backlet on "Criteria for Business-Spansored Educational Film" gives helpful advice.





### YOUR NEW EMPLOYEES

With proper induction and job instruction they will be more effective, hoppier employees. This means less personnel turnover, better work faster, more efficiency and increased productivity.

It's up to your supervisors. It can be accomplished!

Show your supervisors how with:

### "INDUCTION AND JOB INSTRUCTION"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INTERPRETING COMPANY POLICIES"
- "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "HANDLING GRIEVANCES"
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- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"

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### Rocket Pictures INC.

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Burlington Mills Corp.

Church World Service

Colgate-Palmolive Company
Cudahy Packing Company

Gulf Oil Corporation

P. H. Hanes Knitting Co.

Hoffman Beverage Co.

Lever Bros. Company

Liggett & Myers Tobacco Co.

Manchester Oil Ref. Ltd., England

Nash-Kelvinator Corporation

Pabst Brewing Company

Phillips Petroleum Company

Procter & Gamble Company

Protestant Radio Commission

 $Remington\ Rand, Inc.$ 

 $R.\,J.\,Reynolds\,Tobacco\,Co.$ 

F & M Schaefer Brewing Co.

Sterling Drug, Inc.

United Coffee Growers of Brazil

United States Air Force

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All the Finest and Latest Cameras

MITCHELL = 16, NC, BNC ARRIFLEX = 16 & 35, Blimp AURICON = 100, 200, 400, 1200

EYEMO, CINE SPECIAL, FILMO — MOVIOLAS — SYNCHRONIZERS HOT SPLICERS — SOUND READERS — DOLLIES — PEARLESS — MIKE BOOMS — LIGHTING EQUIPMENT — ZOOM LENSES — GRIP EQUIPMENT — PROJECTORS — SYNC PROJECTORS — RECORDERS — SYNC RECORDERS

WRITE FOR COMPLETE RENTAL PRICE LIST

### sales

New and Used

ARRIFLEX — 16 & 35mm Comeros AURICON — Cinevoice, Super 1200, 400 & 600 foot Conversions

BELL & HOWELL — Eyemos — Filmo — Projectors
BALTAR, ANIMAR, NOMINAR, EKTAR, ZOOM LENSES
MOVIOLAS — HFC SYNCHRONIZERS — BARDWELL - MCALISTER
LIGHTING EQUIPMENT — EDITING EQUIPMENT & SUPPLIES

WRITE FOR COMPLETE CATALOG

### service

Our Newly equipped MACHINE SHOP for all Camera Maintenace and Repair offers these exclusive F&B SERV-ICES:

Custam building & designing of equipment

Lens mounting — Calibrating

Experienced Technical personnel who understand your problems

### convenience

NEW STREET LEVEL LOCATION in the heart of the TIMES SQUARE areo. Rental equipment delivered to you at the

curb. Drive up and load up. Near all Trains, Hotels, Theatres, Etc.

### credit

Charge Accounts Invited.

New Extended Time Payment Facilities for Purchases.

From 90 Days ta 3 Years ta Poy.

### products

Exclusive F&B PRODUCTS

PRO-CINE TRIPOD — The MOST IMPROVED tripod in the medium weight class.

weight class.

NOMINAR 1" f0.95 LENS — The

fastest cine lens in the warld. 16mm SPLIT REELS — Naw rewind, edit, project, Etc., with the film on CORES. 600 FOOT CINEVOICE CONVERSION — The first flutter-free Cinevaice Conversion. LEG-LOK TRIANGLES — Lack your tripod legs firmly and securely. GATOR-GRIP LITES — A perfect light for locations... With BARNDOORS. CAMERA SLATES with CLAPSTICKS — Easily erosed — durable finish. KELLY CINE CALCULATOR — A sliderule colculator for cameromen. QUADLITES, BAR LITES, INKY-DINKIES, NEWSLITES, CONELIGHTS, FLANGES, REELS, CANS, FIBRE CASES, CLIPBOARDS GLOVES.

USED EQUIPMENT URGENTLY NEEDED HIGHEST CASH PRICES PAID



### FLORMAN & BABB

68 West 45th Street, New York 19, N.Y. Phone: Murray Hill 2-2928 Cable Address – FLORBABB, N.Y.

### WORLD SCENE

#### Monthly Film Series on U.S. Aimed at World's TV Stations

★ To bring our politically nervous neighbors a wholesome impression of this nation, a monthly series of documentary motion pictures on various aspects of life in the United States will be distributed to television stations around the world by the U.S. Information Agency.

Filmed especially for television, the new program will be made available in English and foreign languages. The series is scheduled to begin in January, 1956, according to Abbott Washburn, acting director of the agency.

### "Living Picture of the U.S."

"The purpose of this new program," Washburn said, "is to present a living picture of the I nited States, its people and its customs, together with a description of our policies—both national and international—as part of the world scene. Television abroad is expanding at a fast pace. More than 100 stations overseas are now telecasting and we estimate a potential foreign tv audience of 40 million by the end of 1956."

Titled Report from America, the 30-minute program is being produced by the Information Agency in cooperation with the British Broadcasting Corporation. It will be filmed by the National Broadcasting Company. The English-language version will be narrated by Joseph Harsch. NBC commentator. Foreign language versions will be voiced by other well-known commentators.

#### First Pragram "Rood & Traffic"

The first program of the series is on the subject Roads and Traffic. The second program will show the activities of a country newspaper editor and life in a small U.S. town. Other programs planned will cover student life at a state university; agriculture and the family-operated farm; smog and smoke abatement campaigns and results; teen-agers and their activities; suburban living, including home building.

Also portrayed will be procedures at presidential nominating conventions, the oil and cattle industries in the Southwest; progress of desegregation; rivers, water-power and conservation in the Northwest; life in representative large and middlesize cities, and the American Indian today.

#### Distribution Vio USIS Offices

Distribution of the new program series will be handled through the 200 posts of the Information Agency overseas. Contemplated foreign lan-



guage versions include French, German, Italian, Spanish, Portuguese, Arabic and Japanese.

### "Assignment Children" Kaye Film for UN Released in 16mm

• Assignment Children, a documentary film account of Danny Kaye's 40,000-mile tour on behalf of the United Nations Children's Fund last year, will be released to schools, churches, clubs and other community organizations through Association Films.

The 20-minute color film presents Kaye as he brings smiles to undernourished children of the Far East. In addition to his fun, the children and their parents learn from UNICEF lecturers how to avoid disease and receive inoculations against vaws, tuberculosis and malaria.

The film demonstrates the work of UNICEF in improving health, welfare and living standards of needy children in the world's undeveloped areas. Assignment Children is available on a rental basis of 85 per day and may be ordered from Association Films' regional exchanges in Ridgefield, N.J. and other cities.

#### Victor Animatograph Appoints F. P. Horton Purchasing Agent

• Fred P. Horton has been appointed purchasing agent of the Victor Animatograph Corporation Davenport, Iowa.

The appointment is one of the steps taken by the corporation it line with expanding facilities and service. Horton has been employed in the Victor Accounting Department since 1954. He will be located at the home office in Davenport.

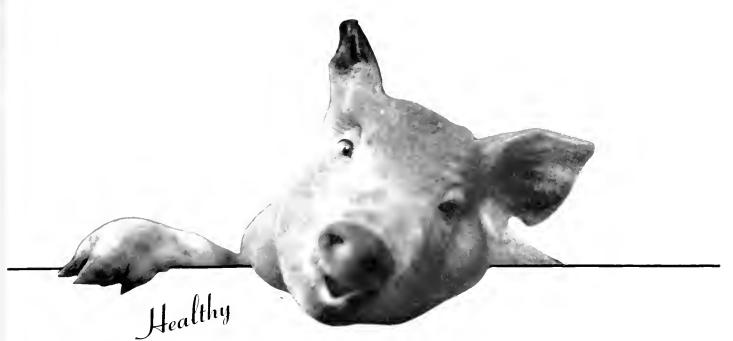
### SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer equating.

### ESCAR MOTION PICTURE SERVICE

7315 Carnegie Ave., Cleveland 3, Ohio



## This Little Pig Means | More Profits

Scours, an infectious disease of young pigs and calves, once was a serious menace to any livestock raiser whose herd became infected.

Today, with such effective antibiotics as Terramycin<sup>®</sup>, a product of Chas. Pfizer & Co., Inc., quick relief from the disease is immediately available.

Farmers all over the country are learning *more* about keeping their livestock healthy and productive through a new color film, *Victory Over Scours*, produced for the Chas. Pfizer Company by Campus Film Productions, Inc.

Creating and producing AGRICULTURAL films with *professional skill* and *economy* are but <u>one</u> part of the many services we perform for business and industry.

May we arrange to show you this enjoyable and informative film? Screening time is just 1312 minutes.



### Campus Film Productions, Inc.

14 East 53rd Street • New York 22, N. Y. • PLaza 3-3280



TORONTO 14, ONTARIO

### RIGHT OFF THE REEL:

(CONTINUED FROM PAGE SIX)

What Business Film Industry Needs: More and Better Sales-Contact Men in the Field

Wanten: Film salesman—contact man—account executive for progressive fast-growing film company.

★ That is the situation today in almost every good film production company in the country. Business is expanding, prospects are good, but almost without exception the film production industry feels the shortage of capable men to represent it in the vital business of client contact.

Why should this be so? Film production is a prosperous business with a solid future, the rewards for good men are excellent and the industry is on a more stable footing than it has been in years. Much more stable, it might be said, than many of the opulent advertising "shops" on Madison Avenue, which annually take their pick of hundreds of top-notch college graduates who are happy to start out as little more than office boys in apprenticing themselves to the glamourous ad business.

Right now, in New York, alone, there are a good dozen producers who would welcome men serious in making salesmanship in the film industry a career.

One producer, with a dozen or more skilled technicians on his permanent staff, and excellent

accounting people, has a good long range opportunity for a client contact man, and the job goes begging.

It doesn't call for doorbell ringing, it calls mainly for help in properly representing the producer with *current* clients. And why isn't the job snapped up?

Let Mr. Producer tell it — "The good men I talk to all feel hesitant because they don't know anything about the film business, don't understand it.

"They seem to feel that to make a success of it they should know all about directing, camera work, editing, and that sort of thing.

"Actually, nothing could be further from the truth. As we all know, one of the best film salesmen in New York doesn't know one end of a camera from another. He's a success because he doesn't talk film-talk, he talk's business-talk — the client's business.

"That's the sort of man I wish I could find, I employ, and interview literally hundreds of embryo Robert Flaherty's and John Fords, but I almost never find a man who can talk to a client, understand his problems, and help him solve them.

"To tell you the truth, what I really want is a man who will represent the client here, fight all the technical people in the place to make sure the client gets his money's worth and a good solution to his business problem.

"That's what I want, and if you know of such a man — send him to me — quick."

Kling Sales

SEeley 8-4181

SELLING IS MENTAL guarantees to take a salesman beyond his present point of effectiveness!

### Kling Sales Training Slidefilm Series

Unique, timely, unlike other slidefilms on sales training! Kling's big package is an entire 21-week sales training program. Consists of seven sound slidefilms in rich color photography, on the HOWS of selling; the strategies, tactics, procedures used by America's top-flight solesmen. And, you get written material to help the sales executive in meetings.

Results ore immediate and tangible in terms of commission checks and company profits. Do your salesman a real favor. Write, wire or phone today for further information. Or, arrange for a private screening in your own office. Without obligation, of course.

Kling Film Productions
1058 W. Washington · Chicago

Producers of quality industrial films and commercials for television.

### ALES · SERVICE · RENTALS



THE WORLD'S MOST COMPLETE ASSORTMENT OF PHOTOGRAPHIC EQUIPMENT FOR

## T. V. and Motion Picture Studios

### MICROPHONE BOOMS

FOR ALL PURPOSES SMALL, MEDIUM, LARGE







Robot Automatic Splicer
No heat required. Assures exceptionally strong positive splice. Simple operation. Portable.



### PRECISION SOUND READER (16-35 COMBINATION)

Simple threading. Polished Stabilizer drum with needle bearings, Surface cannot damage film. Precision ground shafts. Dimensions—6 × 6 × 7½, AMPLIFIER 117 volt, 60 cvcle, AC. Power outout 4 watts. Heavy duty Alnica V. Speaker, Safety fused.

### **AURICON**

mation pictures.

**CAMERAS** 

Illustrated: Cinevaice with 3-lens turret, Zoom Finder and 400 ft. magazine.



#### LIGHTWEIGHT ALUMINUM SHOULDER BRACES



\*9.5mm Lenses in 16mm C mount. 18.5mm (extreme wide angle-flat field) Lenses ovailable in mounts for all 35mm Motion Picture Cameras. \*PHOTO RESEARCH Color Temperature Meters. \*Electric Footage Timers. \*Neumode and Hollywood Film Company cutting room equipment. \*Griswold & B.&H. Hot Splicers. \*DOLLIES \*Bardwell-McAllister, Mole Richardson, Century and Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras.





### HE + FACTOR

### A Column of Production Notes & Viewpoints for the Sponsor

We proudly announce an unforgettable character, "YUKON TAKE", who has been brought to Screin-Lift in TV Commercials for Tim. Quaker OAIS COMPANY, by ORGANIZATION TEAMWORK, Working VISUALLY from an ORIGINAL IDIA

by Wherry, Baker & Filden (Quaker's Agency) our ORG ANIZATION creative team and the Agency team produced the beloved "YUKON JAKF" spot. A test premier TV showing resulted in unprecedented viewer acceptance. It was literally "acclaimed" for ORIGINALITY, ENTERTAIN-MENT, and above all, TOP-SELL in one minute of QUAKER PRODUCTS.

Harry R. White, Executive Secretary, New York Sales Executives Club . . . SIMIS . . Real Fore-sight . . . Entertaining, yet packs GREAT SELL. Blends with the show and makes you want to

This same ORGANIZATION TEAMWORK, skilled in varied types of VISUAL PRODUC-TIONS is also engaged in writing and producing 52 Eastman Color-IV film shows, "Sergians Printo of the Yukon", into which the "Yukon JAKI" spots are to be integrated.

When watching this show on CBS IV Network. NOTICE the promotional-viewer tie-in TV Spots and the spots presenting SERGEANT PRESTON making healthful suggestions to the audience In-DIRECTLY IN QUAKER'S INTEREST.

+ + + Our top-budger business film entitled "THE TRAFFIC DE-PARIMENT STORY" just delivered to the New York LITTPHONE COMPANY challenged the skills of our ORGANIZATION on both coasts. In the East, weeks of painstaking work under Tele-

phone Company supervision was accomplished in the various Telephone Company buildings. On the West coast, our studio facilities were utilized for dramatic facets of the production.

On Christmas Day 11 viewers all over the nation saw our dramatization of the story of the birth of Christ, "No Room vi till INN", Based on FULION OURSILE'S "GREATEST STORY EVER TOTH" which is soon to be produced in CINEMASCOPE by Darryl. Zanuck and Ewentieth-Century Fox, the TV presensation produced for Goodvear Tire & Rubber Co., Kudner Agency and Catchings-Denker Corp. was a MUST for CHRISTMAS IV VIEWING

These are varied examples of line work made possible only by the combined creative and production effort of established ORGANIZATION TEAMS

The Charles E. Skinner Productions

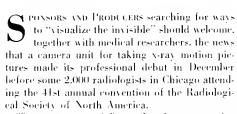
Circle 6-6915-6

In Hollywood. HOllywood 2-6555

Right: Principles of cammercial X-roy motion picture setup.

X - RAY:

Has New Potential for the Screen



The new commercially-produced apparatus for making x-ray movies-which are known technically as cinefluorography—was developed and designed by Dr. James S. Watson, radiologist, and Sydney V. Weinberg, associate in radiology. of the University of Rochester Medical Center. The General Electric Co. X-ray Department, of Milwaukee, Wis., will manufacture the x-ray camera apparatus commercially.

#### X-roy Action o Goal Long Sought

Transiluminating hidden movements, exposing the inner workings of physical interiors, long has been a problem for medical and motion picture technicians. Merging motion picture machinery with x-ray equipment to facilitate visual probing of action within invisible depths was logical but

The earliest known success in this field was a German-made x-ray motion picture reported by Business Screen in 1939, Until now, there have been only a few hand-built x-ray motion picture cameras in the United States. The availability of the new G.E. equipment is expected to greatly extend the clinical and research use of the technique.

### Similar Device in a Cleveland Haspital

A device embodying many of the features of the new apparatus has been in use for some time by Dr. George Wright, director of medical research at St. Luke's Hospital, Cleveland, Ohio, This mechanism employs a 35mm camera and was contributed by Republic Steel Corporation for Dr. Wright's use in his clinic.

With the x-ray motion picture technique researchers have found a more exact means of diagnosing the condition of patent ductus arteriosus, one of the congenital heart diseases, X-ray movies have proven valuable in studying the mechanism of speech, digestive functions, renal circulation, bladder and urethral function. The mystery of snake locomotion has been visually explained by x-ray.

First radiologist to use the new commercialtype equipment will be T. B. Childs, M.D., of Allegheny General Hospital, Pittsburgh, Pa., who states:

"The cardiopulmonary laboratory and thoracic

surgeons, as well as radiologists, realize the necessity of more definitive diagnosis in many cases and feel that with cinefluorographic equipment this can be obtained.

Fluorescent Screen

nchronous Drive, Cycli & Triggering Mechanis

Camera & Film May

### These Study Areas Have Been Explored

Vital studies in which the University of Rochester cinefluorographic equipment has been a valuable aid include the following:

The mechanism of speech, in collaboration with Columbia University Department of Linguistic Research, supported by the Wenner-Grenn Foundation: esophageal speech, in collaboration with the Gordon D. Hoople Hearing and Speech Center, Syracuse University: swallowing mechanism and digestive function in sheep, in conjunction with Dr. R. W. Dougherty, New York State Veterinary College, Cornell Univer-I CONCLUDED ON PAGE FIFTY-TWO!



### ORGANIZATION..

### spells TEAMWORK

When a major baseball club starts a game it doesn't "choose up sides" and play with a "pickup-scrub" team thrown together for one game. Instead, it fields a team of highly specialized experts working in skillful coordination with each other to execute winning results.

The Charles E. Skinner Productions works with such an ORGANIZATION. It, too, is comprised of long-experienced specialists with outstanding records in the entertainment and commercial producing fields.

These specialized creators and craftsmen—our ORGANIZATION—work together as a team to PRODUCE QUALITY at FAIR COST.

Our ORGANIZATION has just completed a compelling 40-minute color film for THE NEW YORK TELEPHONE COMPANY, an employee relations motion picture with a generous admixture of entertainment. Only a skillful ORGANIZATION, put together like a mosaic and functioning like a fine watch, could have accomplished this intricate production job in the time alloted and for the money appropriated.

We do not "choose up sides" and field a "scrub" team when we create a particular visual job for you. We use, instead, our well established *ORGANIZATION* of which, modestly, of course, we are proud.

+ + + This is a most important part of THE + FACTOR reflected in our work for many discriminating clients. + + +

### The Charles E. Skinner Productions

General Offices and Studios 6226 Yucca (at Argyle) Hollywood 28, Calif. • HO. 2-6555 Rental Studio Facilities New York • Detroit Miami 1600 Broadway Suite 312, New York, N. Y. CIrcle 6-6915-6

As an adjunct to our complete Production Facilities, Nation-Wide, we operate our own PRODUCTION STUDIO, SCRIPT AND EDITORIAL DEPARTMENTS IN HOLLYWOOD, CALIFORNIA...

**Diversified Visual Productions** 

- ◆TV DRAMATIC PROGRAMS ◆TV COMMERCIALS AND SPOTS
- THEATRICAL SUBJECTS BUSINESS, INDUSTRIAL AND COMMERCIAL FILMS

THE + FACTOR

T. M. Reg.



Mitchell Camera Films full color panaramic views of Roman Soldier sequence from the Bob Jones University Film, "Wine of Marning."

### UNIVERSITY MAKES FEATURE FILM

### **University Film Production Unit Shoots Full-Length Motion Picture on Campus**

In Greenville, South Carolina, Bob Jones University is demonstrating a remarkable new trend in campus-produced films. This institution has not only reduced filming costs, but has created professional theatrequality films, like the full-length, feature "Wine of Morning," to equal Hollywood's best efforts

These remarkable changes have been accomplished through the application of motion picture set techniques and the adoption of professional equipment used by major motion picture studios. The leading example of this development is seen in the increased use of the Mitchell 16mm Professional Camera, whose service-free operation and broad range of use has materially cut the costs of campus film production Representative of film departments owning Mitchell Cameras are: Bob Jones University, Georgia Institute of Technology, Moody Institute of Science, and the Universities of California. Mississippi Southern California and Washington.

Complete information on Mitcheff Cameras is available upon request on your letterhead



Camera instructions ore given by Mrs. Kotherine Stenholm. Director of the Bob Jones University's film unit.

\*85% of the professional motion pictures shown throughout the world are filmed with a Mitchell Camera.



On the set of Pilote's Judgment Holl he Mitchell Camera focuses on set details created by students

University cameraman uses standard Hollywood studio 16mm Mitchell Comera for interior scene

## Mitchell Camera

666 WEST HARVARD STREET GLENDALE 4. CALIFORNIA

Cable Address: "MITCAMCO"

### What's New in Business Pictures

### New U. S. Steel Film an Suspension Bridge Building

 How great suspension bridges are made is visualized in a documentary film sponsored by American Bridge Division of United States Steel Corporation.

Newly released. The Suspensiou Bridge observes the construction of two mighty bridges, the Pasco Bridge which spans the Missouri River at Kansas City and the Delaware Memorial Bridge which reaches over the Delaware River at Wilmington. This color story of steel, brains and bravery, of the skill of men who work on narrow beams hundreds of feet in the air turning blueprints into graceful roads across wide rivers, strives to build a bridge between the sponsor and the public.

Interest in the Mackinac Bridge, now under construction at the Straights of Mackinac, makes the motion picture timely, inasmuch as the Mackinac Bridge is similar in construction to those explained in the film.

The Suspension Bridge is available on free loan to schools, churches, clubs and other organizations. It may be obtained by writing the Film Distribution Center, I nited States Steel Corporation, 203 South LaSalle St., Chicago 90, III.

### Canadian Film Tells Stary of River's Jab in Making Aluminum

◆The story of one of Canada's greatest engineering developments—the harnessing of the Saguenay River for aluminum production—will be shown to American audiences when a new Canadian sponsored motion picture is beamed through the United States on television.

A River Creates an Industry — The Saguenay, sponsored by Aluminum Limited especially for television distribution in the United States, tells of a river that can produce two and one-half million horse-power to convert raw materials into aluminum.

The picture traces the history of the river down through centuries. Explorers, fur trader, missionaries, lumber kings, pulp companies and farmers have played their important part in its past. Today, the river's renown is carried forward because of its great hydro-electric potential.

In animation and actual building scenes, the film shows how this potential has been harnessed so that the Saguenay now is capable of producing 2,000,000 pounds of aluminum each day. The 12-minute film was produced by Crawley Films.

#### Aetna Halds Regional Previews far Winter Driving Safety Film

\*A nationwide series of regional previews is being held for a new 16mm sound film on winter driving safety produced by the Aetna Casualty and Surety Company in cooperation with the Committee on Winter Driving Hazards of the National Safety Council. Entitled Don't Skid Yourself, the 20-minute documentary film features performance tests conducted with passenger cars on snow and ice.

Betty Skelton of Dodge, world's only woman test driver, plays a major role in the Vetna film. She is making personal appearances at the previews being conducted during December in 25 major cities from coast to roast.

Don't Skid Yourself covers the annual skid tests conducted by the Winter Driving Hazards Committee in cooperation with scores of automotive engineers, safety officials, and research and test experts from all parts of the country.

In addition to reporting the braking, traction and cornering ability of passenger cars equipped with various types of tire chains and special tread tires, the film illustrates recommended techniques for driving on snow and ice and shows how to recover from a skid.

Don't Skid Yourself is being made available to television stations as well as for other showings, and may be obtained on a free loan basis from the Aetua's public education department at Hartford, Conn., or through the company's local rep.

### U.S. Rubber Company Film Asks, "What Makes a Boy?"

• What Makes a Boy, a 16mm black and white sound motion picture based on quotations from Louis Redmond's book "What I Know About Boys." has been sponsored by United States Rubber Company as a public relations attraction.

The new film depicts in nostalgic style the sometimes bewildering but lovable nature of boys. It now is being offered exclusively to television stations as a public service. After January 1, 1956, it will be available to civic clubs, church groups, women's clubs and other adult organizations free of charge.

What Makes a Boy? can be borrowed by writing to Public Relations Department. United States Rubber Co., 1230 Avenue of the Americas. New York 20, N.Y., or the nearest film exchange of Modern Talking Picture Service, Inc.



### SPECIALISTS IN VISUAL SELLING





IN IV COMMERCIALS



IN ADVERTISING ILLUSTRATION



**ALWAYS SHOOTS TO SELL** 

**NEW YORK** 

200 East 56th Street

**CHICAGO** 

16 East Ontario Street

### When Business Research Institute surveyed film users...

CONVENIENCE FOR DEPENDABILITY PRINT CONDITION

### Modern was overwhelmingly designated

st choice

Business Research Institute conducted a factual survey of the use of sponsored films by U.S. high schools. The respondents indicated an overwhelming preference for Modern as a source—because of Modern's record of good service, convenience, dependability, and the fact that prints from Modern are always in the best possible condition.

These audiences also stated emphatically that they preferred to get sponsored films from a distributor instead of direct from the sponsoring company.

Their preferences are more significant when it is considered that U.S. high schools use more sponsored films than

any other group of audiences—actually more than all others combined—and they have had experience with all major sources.

Adult audiences—in clubs, churches, industry, wherever such groups gather—receive the same degree of excellent service that is the Modern standard. On behalf of the many sponsors who have entrusted us with their film programs, we are now serving over 75,000 audiences of this type.

Whether your film program is aimed at schools, general adult audiences, or highly specialized groups, you should investigate what Modern can offer you.

\*If you would like a copy of the complete 32 page Business Research Institute report, "Study of Sponsored Film Utilization In United States High Schools," a request on your letterhead will bring one by return mail.



SPONSURED FILM



NEW YORK JUdson 6-3830 45 Rockefeller Plozo, New York 20, N. Y.

CHICAGO DElaware 7-3252 140 E. Ontario Street, Chicago 11, III. DETROIT TEmple 2-4211 956 Maccabees Building, Detroit 2, Mich.

LOS ANGELES MAdison 9-2121 612 S. Flawer Street, Los Angeles 17, Cal.

### Nationwide service from Modern film libraries in 28 important aties -

ATLANTA BOSTON BUFFALO CEDAR RAPIDS

CHARLOTTI CHICAGO CINCINNATI CLEVILAND DALLAS DENVER DELROLL HARRISBURG HOUSTON INDIANAPOLIS KANSAS CILY LOS ANCHES MEMPHIS MILWALKEE MINNEAPOLIS NEW ORLEANS NEW YORK Omaha Philadelphia Philisburgh St. Louis
San Francisco
Seattle
Washington, D. C

### Trends and Forecast for '56

The Future Holds Bright Promise for Sight Sound Media in an Expanding Economy But Production and Ideas Must Keep Pace With Creative and Technical Advances

THE GROWING AMERICA, a land of surging industrial progress, of mounting population totals, of inventive ingenuity and bold imagination, is turning from a year of unparalleled productivity into a new period which many predict will continue the tempo of '55.

Yet this remains a period of paradox where the farm surplus continues to thwart a solid national prosperity; where dwindling raw materials may materially affect capital expansion already in the blueprint stage. The population growth is a paradox in itself, for there are too few classrooms and fewer competent teachers to handle the burgeoning school enrollments which have climbed since the war.

### Consumer Demond Unobated Through Holiday

Sweeping department shelves bare through this holiday season, shoppers are apparently to account for new retail records; warehouse floors are clearing on appliances, clothing taided by the cold weather), luxury items of all kinds and foodstuffs. Americans and a good segment of the Western World were living well this December, 1955. Motor car sales slackened somewhat, particularly in the midwest, but were expected to regain seasonal form with the turn of the year and heavy promotion of the new lines through trade showings.

The uneasy peace nonetheless brought the world its first year in many without actual fighting; that goal remained uppermost in the minds of the Administration as it announced plans for a larger defense budget in '56. Considerable attention to foreign aid was expected from the Congress but it was clear that both defense assistance and economic aid would go where they were most needed. Asia loomed larger as the ideological battleground between East and West.

### A Closer Look at the Producers' Economy

As the national economy goes—so goes the trend of business film production. What are its implications of progress; its potential for growth in 1956? Foremost of all, attention should be directed to technical progress of the current year.

Television keeps adding to the roster of set owners; predictions call for more than 7 million black and white sets and at least 250,000 color sets to be marketed in 1956. Both urban and rural viewers were increasing by the thousand-fold. Television was clearly advancing into the budget areas of competitive media, particularly of consumer magazines.

#### What Kinds of Films Does Television Need?

The cost of television programs has been measured by entertainer salaries and lavish settings in addition to the mounting time scales. Will television sponsors move to the inevitable need for more resultful selling?

How about manufacturer-sponsored short subjects on home decoration, gardening, furniture, cooking, and clothing themes? The local dealer is willing to buy television time but now also has to pay the cost of second-rate soap operas, syndicated "entertainment" and the clutter of

miscellary which has little or nothing to do with his business. The local commercial might well be integrated into equally interesting, useful 13½ and 27½-minute short subjects that deal with home planning, better nutrition, good grooming and cultural interests that need not be "high-hat" to be extremely palatable.

Radio has shown its aptitude for similar programming and on video such programs as Today and Weekday are built around this concept. In fact, the expanding use of sponsored films as sustaining fare serves to prove the value of an idea that today lacks planning and sponsor co-ordination. This is the familiar ground of manufacturer-dealer cooperation that accounts for a large part of newspaper advertising.

#### 16mm Equipment Cantinues to Forge Ahead

While the "automatic" self-threading 16mm sound projector is as yet an unfulfilled dream of many, the 16mm lines of many leading manufacturers are greatly improved in sound, lightness and in screen brilliance. Their purchase by all kinds of group users in school, church, community and industrial fields maintained a good level through 1955.

Improved methods of film distribution to these widely-located 16mm projector owners meant closer integration of film handling facilities to geographical centers of population. On the premise that no film should travel farther than over-night transportation via normal ground

### A SPONSOR'S FILM CREDO

RUSKIN

All works of quality must bear a price in proportion to the skill, time, expense, and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest; they are attended with much less profit to the artist than those which everybody calls cheap. Beautiful forms and compositions are not made by chance nor can they ever in material be made at small expense. A composition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufacture.

conveyances, the location of film libraries in every key section of the country was of paramount importance to the sponsor.

#### These Are Pragress Gaals for Producers

While quality and effective handling of content are the key goals of every sponsored film: there are some special points of importance which producers should consider for the year ahead:

- (1) Greater speed in actual production. This would seem to be the awful paradox for every company striving for greater quality and better films but it is essential to the progress of the medium that faster delivery of certain kinds of merchandising, training and sales promotion films be made possible.
- (2) New informational techniques; the advent of commercial X-ray camera equipment (see page 26 of this issue) illustrates how only pictures can illuminate a complex subject. The depth of effort reflected by the Monsanto film The World That Nature Forgot (see pages 33 and 39) also shows what can be done. The intense human interest of A Place to Live (page 33) underscores the importance of the entire field of geriatrics as Americans live longer but necessarily happier lives.

#### Pictures That Fail to Move-People or Products

- (4) Too many films are still-horn. Better and more intensive promotion of worthwhile pictures would carn huge dividends for their investors. The intelligent efforts of the Ohio Oil public relations department helps tell this story on page 41.
- (5) Why not more realism and movement in sponsored motion pictures? Too many films could have been slide-sequences. The motion picture has special advantages which too few producers bring to life. The medium which is man's nearest approach to life itself in synthetic form, remains static and emphatically synthetic.

The list of goals is far-reaching and it will not conflict big producers vs. small companies. There is no monopoly on ideas anywhere in this specializing field: there is, however, a mandate for the largest producers to devote themselves to self-examination and comparison.

### What of Closed Circuit Television Potentials?

Closed-circuit television has recently demonstrated a real potential for business and industrial application. The nationwide General Electric program, announcing the company's new Mazda lamp development, was clearly and sharply defined on large screens in hotel ballrooms. Color for closed-circuit is literally on the way (see the Sheraton announcement elsewhere in this issue).

### Lift Up Your Eyes and Your Eye-Deas

The audience viewing sight sound media is approaching the fondest hopes of all "who have shared the vision" of the factual screen. Through television, the theatres, self-equipped 16mm groups of all ages and sizes, the opportunity of presenting information is, to say the least, tremendous

It requires only the best in imagination and the soundest thinking of a field that is, after all, a business of itself to achieve the two goal-which everyone seeks: a real contribution to those whom we serve, both in terms of viewers and sponsors and a sound business operation to maintain that promise.

### Trade Previews Calvert Decanter

Calvert Distillers Company Introduces Haliday Decanters to the Trade in a Color Mation Picture That Scores Immediate Success With Dealers

ALVERT DISTULERS COMPANY, whose Reserve whiskey is one of the two largest selling in the world, and whose Lord Calvert is a leader among the higher priced blends, decided this year to package its products in special gift decanters for the holiday seasons.

After holding out against the decanter trend for many years, Calvert decided that 1955 would be the year to take the step. Reason: Although special holiday packages and wraps were successful and Calvert 1954 sales were the best ever, research showed that in the last 15 days of December Calvert sales lacked the normal pre-



looking over deconter designs above ore Not Ames, Assoc. Advertising ond Sales Promotion Manager of Calvert Reserve (left) ond Jack Wachtel, Merchandising Manager, all brands.

Christmas upsurge, while competitors' decanters were going stronger than ever. It seemed that dealers were pushing decanters to clear them off the shelves while Calvert's regular bottles were selling as "regular stock."

### 'Best Deconters Possible" Was the Goal

Having made the decision. Calvert determined to bring out the best decanters possible and to push them heavily in the important November and December buying months. (Surveys show that the average distiller's sales in these two months account for 30% of total annual sales, and Calvert's experience is probably similar.)

Calvert's field merchandising manager. Jack Wachtel, was chosen to supervise the project, and in January, 1955, began experimenting with new decanter designs originated by top designers George Nelson and Russell Wright.

#### 45 Days to Plan Distributor Showing

After months of intensive work with designers, bottle manufacturers, and Treasury Department officials (who gave special permission for new labels and position of tax stamp), the new decanters were mocked up for production and Calvert had just 45 days to plan a presentation to introduce them to distributors on August 45.

Against some opposition within the company, because of the unfavorable time factor. Mr. Wachtel prevailed in his decision that a motion picture would be the best way to introduce the

new bottles. "They were our first decanters—a big step for us in a new field—and we had to insure that there were no slipups in nation-wide presentation meetings."

#### Finished Production Within 30 Days!

Caravel Films, selected to produce the film, first got a script on July 15, and scheduled itself for the hig job of delivering a print on the morning of August 15 when Calvert East Coast sales forces and distributors were meeting in New York to learn about the decanter plans.

By working everything out on a minute-byminute basis, the color film. Look to the Stars, was photographed in the week of July 25-29. A final version was presented to Calvert on August 1, and the first print was picked up in Rochester and delivered just in time for the big meeting in New York on August 15.

#### An Insurance Policy That Paid Dividends

One of the reasons Mr. Wachtel had wanted the film was for insurance in case the first decanters were delayed and unavailable for display at the first distributor presentations. If this happened, the movie could still do the job. Actually, the first Lord Calvert decanters uere delayed tied up in the Huntington, West Virginia, airport



Designer Russel Wright (right) checks production ideas for the Calvert film with Mauri Goldberg, chief of production far Coravel Films, Inc., the studio which turned out the effective Calvert merchandising film described on this page.

while a hurricane blew itself out, but the film saved the show.

It not only saved the show in an emergency, it did a selling job that Mr. Wachtel calls "fantastic exceeded every expectation," With the film carrying the ball in all presentations of the new decanters. Calvert showed it first to 600 distributor sales executives in New York, Chicago and Los Angeles, Later to distributors and retailers in 18 regional meetings, and, in all, to 25,000 liquor dealers in the U.S.

Result: After the first enthusiastic reception by its distributors, Calvert doubled its order for decanters, yet, early in November, the company's "STAR" OF THE CALVERT PICTURE



Hers's the eye-oppeoling deconter ond pockage featured in the film.

whole supply had been sold out, and many distributors' supplies had moved completely out of stock and onto dealers' shelves. Not a little of the credit for this \$100,000,000 worth of sales can go to the original impetus generated by a low budget film tailored to do a specific job and do it magnificently.

### Pictures' Role in Merchandising An Important Segment of '56 Plans

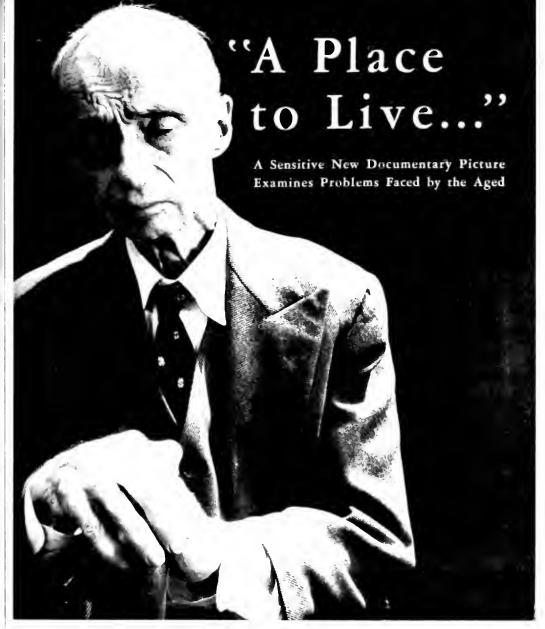
★No stranger to the task of building resultful sound motion pictures for the merchandising field. Caravel Films' staff and crews have set an enviable record in this highly-specialized segment of the field they service since the adventiof sound-on-film.

Petroleum, chemical products, hosiery and retail store training are just a few of the assignments recently mastered by this New York firm.

As today's business moves forward at fever pace into an anticipated year of further growth, product development is always a step ahead of the distribution. It is in this vital area that the screen serves the manufacturer and wholesaler, sight sound media can do so well. The speed with which the Calvert program materialized is a key factor; the results which it achieved are even more gratifying.

Below: Designer Wright shows the film oudience o key step in decanter design in one of the sequences pictured in the Colvert motion picture.





AFTER SEVERAL YEARS of planning and research, the National Social Welfare Assembly, through its National Committee on the Aging, has released its first film. A Place To Live, in one of the most vital social areas in our society: old age.

The film, which will be of great importance to social and industrial groups, is the first of a series planned to provide both general and professional audiences with a definitive study on this subject.

Produced by Dynamic Films, Inc.. A Place To Live covers some of the problems faced by the aged in our society and explores some solutions. In the first picture special emphasis is placed on standards of care in old age homes and this solution is covered in some detail.

The film opens on a dramatic note as the audience is plunged into a bitter family quarrel between a young couple. The presence in their home of the woman's father has placed an economic and physical strain on the family unit. The constant need for quiet when the elder-CONTINUED ON THE NEXT PAGE

What can
we do . . . too old
. . . old . . . old . . .

too old!

Indeed, the span
of life is poorly
built if it does
not reach soundly
to the far shore.



### "A Place to Live"

The Problem: a family unit begins to disintegrate under the pressure of having an older person live with them.

to man is ill, the need for nursing care they can't afford, the general feelings of guilt, all have caused a slow but perceptible disintegration of the family.

Following the prologue, the film proceeds to sensitively explore the place of the aged in our society and pictures some of the more tragic aspects. Loneliness, usclessness, retirement, "the curbs are built too high, the steps too steep, the pace too swift", in a society unaware of the needs of the aged.

The film now returns to the family, and follows them to a family counsellor who proceeds to discuss possible solutions for this difficult and complex problem. The difficulties of the family are depicted, and too, the terrible isolation of the grandfather.

Here, an old age home is suggested and as is so often the case, is violently rejected because of personal prejudice on the part of the couple. The idea of the father in a home is worse than prison.

The film now takes a close inspection of a "good" home. This is more than a guided tour, but a warm visual presentation of standards giving human meaning to what is being seen.

In the end, the couple is made aware of the necessity for greater community planning and action at an early age to prepare for old age.

These problems are also those which are now facing business management as industry is more and more involved with the social welfare of its retired employees. This film does not supply the whole answer — for business, government or individual solution, but it presents the challenge movingly and should find much use in articulating the problem for industry and labor groups to study.

The film closes with a particularly cogent phrase: "Indeed, the span of life is poorly built if it does not soundly reach to the far shore."

A Place To Live was directed by Lee R. Bobker, written by Ralph Schoolman and narrated by Alexander Scourby.

National distribution is being planned, and prints may be purchased through Dynamic Films, Inc., 112 West 89 Street, New York.

In a world where so much is being done, his hands have nothing to do . . .

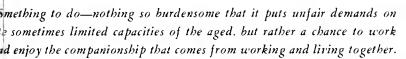


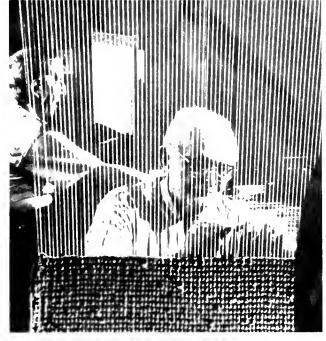
ABOVE

The knowledge that
the last twenty years
. . . the gift of modern
medicine and science
need not be spent
alone . . . unwanted
. . . useless . . .

An answer: within the confines of this well appearing, pleasant house are the ingredients that impart, to those that live here, a sense of pride in where they live.







What magic place is this—that can take the worn, faded fabric of a life and weave for it strong new cloth with thread of belonging.



A piece of earth can add infinite dimension.

RIGHT

Recreation is
a part of life,
not merely a
substitute for it.





Within our home there is a place for prayer and meditation . . .



### ACKNOWLEDGMENT

"A Place to Live"

Left: Lee R. Bobker, who directed A Place to Live, the film study of the aged.

THE PRODUCER: Dynamic Films, Inc., for the past 10 years one of nation's leading producers and holder of many major awards in the documentary field.

THE DIRECTOR: Lee R. Bohker, who directed A Place to Live, is observing his seventh year in the film field; he holds over 50 credits as writer, director and producer.

THE WRITER: Ralph Schoolman, holder of many awards as a writer of business and documentary films.

CINEMATOGRAPHY AND EDITING: Ray E. Long was behind the camera: Irving Oshman edited A Place to Live.

NARRATION: was by Alexander Scourby, who played second lead to Claude Rains in *Darkness at Noon* and who narrated the Academy-winning film *Victory at Sea*.

Professional Advisory Committee: Margaret DuBois, M.D., Chief, Division of Hospitals, Conn. State Dept. of Health: Flora Fox, Executive Director, Central Burean for the Jewish Aged: Raymond W. Houston, Commissioner, State of New York, Dept. of Social Welfare: Mother M. Bernadette de Lourdes, O. Carm., Director, Mary Manning Walsh Home.

PICTURES IN THIS SECTION BY MARJORY COLLINS

THE PRODUCTION PROJECT for A Place To Live was initiated by Nathan Zucker, president of Dynamic Films, as a part of his concept that there are wide areas of human relations and public information subject matter in which films are sorely needed but for which funds are lacking.

In this case, as in many others, Mr. Zucker felt so strongly about the need for an authoritative film in the area of old age that Dynamic Films, in cooperation with the National Social Welfare Assembly, undertook the financing. The Assembly provided script and production guidance and notified all its member agencies about the film, and, as a result, an important film was created and produced.

Mr. Zucker's approach to this problem seems more that justified. Since the first two weeks following release. Dynamic has received over 500 requests for the film.

Nathan Zucker has this to say about this and similar projects: "It is about time we film producers stopped measuring the films we produce only against the direct contracts we have. We are in a tremendously important position in a mass communication medium that puts upon us the responsibility of producing top-quality, professional films where they are needed. If the funds are not available, it is up to us to find the way. Dynamic will continue to explore every avenue possible to make available films that have an important contribution to make in our society.



And though the light fantastic may have lost some of its lightness, it has lost none of its gaiety and sense of well-being . . .

### Meet Junebug Clark: New Star

Press Phatographer, Juniar Grade, Enlivens a Chrysler Film "Principal Product" as He Takes in 1956 Models

THE ACTOR WATCHED the rough-cut screening thoughtfully. And there's reason for an actor to be thoughtful when he sees himself in his first leading role. He made no comment until it was over, and the lights were on:

"You act so long, and it comes out so short." he said wistfully. It wasn't exactly a brand-new thought. Actors have been saying or at least thinking the same thing ever since the first moving picture images fluttered across a screen. And the only thing that makes it worth re-



Junebug specializes (he has ta) in low-angle shots. Here's one of Chrysfer Corporation president L. L. Calbert (facing camera above).

peating is that this actor was saying it with real conviction at the age of six.

#### He's a Reol Pro at Six

His name is Junebug Clark, and doing some fairly remarkable things at the age of six was no special novelty to him. By "profession" the quotation marks aren't really necessary - he is a photographer. He sold his first picture story at the age of five. (Owned his first Leica when he was three. He has appeared on network tv. been described in American Magazine among "America's Most Interesting People:" sold picture stories "in recent years" to any number of publications and with quite a bit of regularity to the Detroit Times.

The new film in question is titled *Principal Product*... and it's hardly in question. Sponsored by Chrysler Corporation as part of the nimble "forward-looking" film program conducted in the last year or so. *Principal Product* spells itself out with a capital *Prod* where public relations values are concerned. Length is 13:25; the film is black and

white. The principal distribution will be in local television.

#### Junebug Delivers the Pix

It is, in brief, a story about a reporter on the staff of a picture magazine assigned to bring back "great" pictures of one of the big Detroit Press Previews of automobiles (Chrysler automobiles). The photographer assigned to the story is an habitual no-show . . . and doesn't show. The reporter, in distress, hires a Detroit photographer sight unseen. The new "man" turns out to be six-year-old Junebug Clark. The reporter sees unemployment becoming a lively possibility, but he has no choice. He and Junebug hopscotch about the Press Show snapshooting everything in sight. The result: Great Pictures. The end: Happy, natch.

The special knack of the film is in



Another of Junebug's special angles catches TV spakesman Bill Lundigan during interlude at the press premiere in the film

the way it remains a perfectly good piece of entertainment for screen or tv. full of and still untrammeled by the sponsor's product. Automobiles are clearly a part of the subject of the film; it manages in fact to say some fairly complimentary things about them. Still the purest censor would not call it commercial. The "product" is simply there; it isn't led in surreptitiously on a leash.

### "Discovered" by Mitchell

The producer. Jim Mitchell. of Jim Mitchell Associates. Detroit, has been a maker of industrial pictures. *Principal Product* is his first but certainly not his last foray into public relations films. It was Mitchell who "discovered" Junebug's movie potential and offered Chrysler Corporation a cafeteria of possible ways to use his talents in film. Chrysler's



Camero veteron John Geisel who lensed "Principal Product" gives still-man Junebug Clark (eye on the job) a check-out on movie comeros.

film chief. Tom Marker, wrote the script, Jack Glenn, long-time maker of March of Time pictures and theatre features as well as public relations films, directed. The director of photography was John Geisel, who first handeranked a camera pointed in the general direction of Theda Bara. So Mitchell acquitted his initial producer responsibility in



And here's co-star and producer Jim Mitchell in one of those off-guard maments every young photog strives to capture with his lens.

the live action field with the good insurance of veteran talent.

Most curious switch in the casting came when Director Jack Glenn decided that Mitchell himself would play the reporter role. A long manto-man friendship between Mitchell and Junebug had given him a good edge. Glenn looked over some excellent talent but decided that the sometimes-slippery politics of handling a child performer favored using a

Right: laden with the tools of his trade and some of the impedimento of a standard sixyear old Junebug Clark arrives at Chrysler Proving Graunds to begin wark. familiar face in the opposing part. After a brief (less than a minute) period of pshawing and blushing. Mitchell agreed.

### Son of Detroit Photographer

The six-year-old star is the son of Joe Clark, well-known Detroit still photographer whose work appears with regularity in nearly every national magazine, Clark, originally a Tennesseean, identifies himself with a pixie suffix: Joe Clark, H.B.S.S., and is so known in a lot of editorial offices. The meaning? HillBilly Snap Shooter. In Tennessee, papa Clark explains, Junebug is not an uncomtendation of the page 100 page 100



# TML PLASHES INDUSTRY. with current sales of nearly 82 billion a year, still considers its self an idant, just getting into stride, since 1940, the amount of plastics used by the average family has increased from nine pounds to 65 pounds a year, and it is predicted that by 1960 the amount will be 152 pounds and the industry will be doing a yearly business of about 84 billion.

Morsanto Chemical Company, one of the larger chemical companies, which serves a broad cross-section of American business, has, as a major customer, the plastics industry. In 1954, 14% of its sales were to plastics products producers, and the company pours a big 3% of its total sales revenues back into research.

#### Translated on the Screen

This research into the world of atoms and molecules is the subject of an important new film made for Monsanto by MPO Productions. Inc. and distributed by Modern Talking Picture Service, The II orld That Vature Forgot, 30 min., color, is designed to create a greater interest in, and appreciation of, the role which plastics play in every-day American life.

The story behind the film goes back to thoughts racing around in the head of Robert Campbell, a science writer for *Lite*, during the summer of 1953, Campbell, with a backlog of major *Lite* nature and

### "THE WORLD THAT NATURE FORGOT"

science features to his credit, was on leave of absence from his editorial duties to write the script for a film on plastics for Monsanto. On the order of Monsanto's earlier and popular Decision for Chemistry, the new film was to be the se ond in a

series of "adventures in science" documentaries, and was to be made for the purpose of increasing public knowledge of plastics.

Campbell, searching for a theme, fastened upon the beautifully simple analogy of the relationship between man's and nature's "manufacturing" processes. Nature combines earth's common resources—air, water, and carbon—and the influence of the sun's radiation to grow a plant or a tree. Man runs the same natural elements—through—manufacturing



THE STORY IN PICTURES

Above: staff assistants in the Landon studio af Halas & Batchelor arrange malecules -camposed af fluarescent painted balls—far "black light" photography of malecule sequences in film "The Warld That Nature Forgat."

Left: the eyes of three men and a comero peer toward a manufacturing aperation in the Springfield, Mass. Mansanta plant, headquarters of the campany's Plastics Divisian. Lewis Jacobs, director of the film, is shawn at extreme left; Lawrence Madison of MPO Productions, the praducers, is third from left in the plant scene.



BUSINESS SCREEN

### The Mansanto Chemical Company Brings a Wondrous Stary of Plastics and Nature to the Screen in a New Calar Film

lants to make products for his own

As Campbell developed the analgy it appeared to be simple to how, on film, how man had helped imself to nature's bounty, building ouses from trees, fashioning clothes rom natural fibres, and using the roducts of the earth's crust netals—— for tall buildings and pidery bridges.

#### How Man Simulotes Nature

But Campbell didn't want to stop nere. He felt that most exciting of Il was the story of man's simulation f nature's stringing together of holecules. Such a thing had never efore been attempted on film on ne scale of Campbell's vision. He tled his script. The World That Vature Forgot.

On the face of it the proposal amphell took to the research group of Monsanto's Plastics Division at pringfield. Mass., in the fall of 953, was almost brash. He wanted sequence showing molecules doing what comes naturally. He wanted hown, for example, how a common thylene molecule is formed by the narriage of two carbon atoms and our hydrogen atoms. He wanted the lassic benzene ring portrayed and is subsequent union with ethylene of form the molecules of styrene.

#### Chapin Plats "Molecule Bollet"

It can only be assumed that the ractical difficulties of portraying with reasonable accuracy what no nan has even seen were explained t length to Campbell. But it can be oncluded that his enthusiasm and magination were contagious — for Dr. Earl Chapin, of the Monsanto esearch group was soon plotting low the "molecule ballet" could be eccomplished.

Dr. Chapin started blocking out he possible movements, helping nimself to a box of wooden balls of various sizes and colors which he kept around for the precise purpose of simulating the groupings of molecules.

### Plont Sequences Are Plonned

Meanwhile. MPO Productions. nc., producer of Decision for Chemstry, had been retained in similar apacity for the new plastics film. and was grappling with the problem of shooting the bulk of the footage or the film. Campbell's script called for sequences made at several Monsanto plants and at plants of Monsanto customers. What he wanted was not exactly routine. But the norrendous difficulties of capturing

on film Campbell's imaginative "moleculy ballet" were becoming clearer all the time.

It was no less of an adventure in science for MPO than for Dr. Chapin. The latter sat down and with the help of models and stacks of drawings, told the producers

drawings, total the producers. Violian, coated with an electric

Balls representing clusters of atams in molecular farmation were strung an guide wires for "molecule ballet" in "The Warld That Noture Fargat."

what would have to be shown. They first had to establish what molecules looked like, and that was a graphic problem in itself. A molecule is not a solid ball: it is generally an aggregate of atoms. In closenp, the scientist said, the atoms should be hazy and lose definable shape. The molecules should be in constant motion, twisting, turning and rotating, over and over. Since they zoom about in every direction without any apparent rhythm, a special type of stop motion photography was obviously in order.

### Coll an Holos & Batchelor

The outcome of many such planning sessions was a transatlantic telephone call to John Halas of Halas & Batchelor Cartoon Films. Ltd., in London, Halas' studio is one of the world's leading motion picture experimental centers, and the birthplace of many new special effects in the fields of animation, time lapse, model and process photography. Halas agreed to undertake the job, and after consultation with MPO and Dr. Chapin, he and his business partner (and wife) Joy Batchelor spent the spring and summer of 1954 planning the physical

production of the opening "molecule ballet".

The project was carried out in a specially constructed studio in London which became a maze of steel wire running every which way. On the wires the Halas and Batchelor staff arranged thousands of wooden balls of various sizes representing the molecules. The balls were individually coated with an electric

black light each ball gave the appearance of having its own individual light source.

Following the "shooting script" sketched out by Dr. Chapin, the laborious frame-by-frame photography got under way. In some shots as many as a thousand balls appeared, which meant that for each frame, every one of the balls had to be moved.

#### Halo Effect a Difficult Feat

Early test footage indicated that the problem of creating a "universe" in which the molecules zoomed in toward the viewer, rotating and linking with other molecules had been solved satisfactorily. But the "halo" effect didn't conform to Dr. Chapin's specifications.

To provide control of the halation effect the movements of the molecules were first shot through a ground glass. When this didn't give the proper light transmission, liquids

first water and then oil—were wiped on the ground glass surface. The oil film created a halation without completely diffusing the images of the molecules, much as a halo is created around a street lamp on a misty night. Final sequences were shot by reflecting the images of the molecules through the ground glass and then into the camera from a mirror placed at a 45 degree angle to the lens.

#### Benjamin Frankel Composes Score

The result was so new and unearthly that composer Benjamin Frankel, who did the musical score, +concluded on PAGE 65+

cules and lend a pleasing esthetic frankel, who did the musical score, effect. When photographed under (CONCLUBED ON PAGE 65).

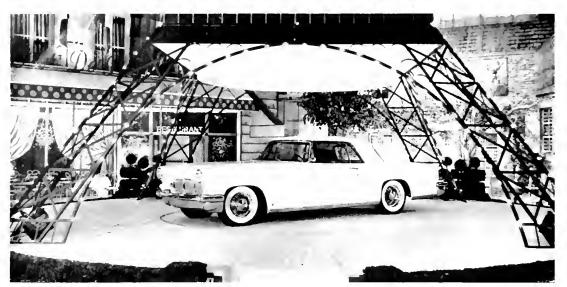
The beouty and procticobility of plastics ore symbolized in this informal dinner

fluorescent paint in various bright

primary colors - colors chosen

arbitrarily to differentiate the mole-





The long-awaited Continental Mark II makes its bow in elaborate Parisian street scene at Ford Ratunda.

### Ford Continental Makes Film Debut

America's Newest Luxury Cor Is Presented to Press and Public in a Colorful Sound Motion Picture That Takes Viewers Behind Design, Production Lines

Sponsor: Ford Motor Company.

Title: Continental, 15 min., color, produced by Raphael G. Wolff Productions.

★ In a setting and manner as luxurious as the car it was designed to introduce, the film t ontinental was used to present the model itself at a grand press showing in the Ford Rotunda at Dearborn, Michigan.

The Continental Mark II is the lineal successor to the Lincoln Continental, a most luxurious car which was produced in small quantities from 1939 to 1948. The original Lincoln Continental was first designed by Edsel Ford as his own personal car, but there were so many demands for replicas of it that it was put into limited production. But with the post-war demand for

Comeraman Arthur Treutelaar (on flaar, fare-

ground) lines up a scene with William Clay Ford,

president of Continental Division, Ford Motor Co.

and John Reinhart, chief stylist, in new film.

volume-produced automobiles the manufacture of the Continental was discontinued in 1943.

In 1952. William Ford and his associates started designing a new car, with the old Continental as the fore-runner, but with innumerable advances in styling, design and mechanical parts, It was over three years later that the new car, a veritable sable-class automobile, was ready for unveiling.

#### Cammand Screen Performance

And a film, of course, was chosen to introduce and tell the background of the Continental, Ben D. Mills, assistant general manager of the Continental Division, Ford Motor Company, said, in part, in his press conference preceding the showing of the film and car, "In a sense, the revival of the Continental was a

command performance, answering the continuous stream of inquiries asking, in substance, when are you going to revive the Continental? We felt that under these circumstances, we should record, in motion picture form, the story of the new Continental. We had uished many times that we had made a similar picture covering the old Lincoln Continental."

### Three Years in Preparation

Continental tells in 15 minutes the story of three years of planning and preparation behind the new Continental Mark II. It shows the design development and mock-up models of the new car, the testing, and the completed car itself against a variety of luxurious backgrounds.

At the press preview the new car was unveiled in the Ford Rotunda in a complete French scene beneath an exact scale model of the Eiffel Tower. Interest in the new car has been intense, and the film has been shown around the country to dealers, members of the press in many other cities, and to interested business groups.

#### The Medium Does the Job

Continental is another good example of what a motion picture can do that no other medium can do in introducing, highlighting, taking people behind the scenes, and demonstrating in action. The Continental is a beautiful luxury car. The Continental is a beautiful picture to complement it.

#### Learn About Your Heart

★ The most important step in medical safeguarding of the human heart is a step all too many people are reluctant to take; the step into the examination room. A new supplement to the list of "heart" films should help to make that step easier.

The Doctor Examines Your Heart is an 1112-minute black and white motion picture which shows that while the heart is the strongest organ of the body, it requires, like other mechanisms, a doctor's check-up so that inherent or developing irregularities can be dealt with. The film was produced by Bray Studios, New York, in collaboration with the American Heart Association.

The film's psychology is that those who see the examination room in action and learn the why-and-how of every step in heart screening will understand that there is no cause to fear an examination.

The American Heart Association is preparing a Discussion Guide for use with *The Doctor Examines Your Heart*, copies of which will be available with the film. The film is available only from the producer and distributor, Bray Studios, Inc., 729 Seventh Avenue, New York 19.

The Continental—star of the new spansored mation picture by that title is shown as the veil of secrecy is lifted for a moment of the garages of Dearborn, Michigan test track.



Mr. Ford, John Reinhart, and Harley Copp, automotive engineer (left to right, below) exomine the rendering of the new Continental in this scene from the introductory calor film.





Is the Public Interested?—
This is the real test of a public relations or institutional motion picture. Sales film value is tabulated in sales figures, training film effect is told in job efficiency.

But "box office"—the volume of voluntary attendance—is an immediate, tangible indication of the public relations film's vitality, its pulling power.

#### Get the Public Interested

How one sponsor - The Ohio Oil Company - made sure its "pr" picture passed the box office test in one town - Findlay. Ohio - adds up to a meaningful case history of sponsored film promotion — the initial securing of public interest.

The Findlay story lesson is that it pays the sponsor to get in and pitch for all the film is intended to be worth, that public interest is too important to be taken for granted, it must be stimulated, nourished.

The Ohio Oil Company sponsored as its good-will vehicle *The Case of Officer Hallibrand*, a 27-minute traffic safety film— an excellent public service subject for a company whose fortunes are related to the automotive industry.

#### Capitalize a Goad Picture

When prints of the film arrived at The Ohio Oil Company from Wilding Picture Productions lab at Chicago, the sponsor's public relations coutingent could have sent out some verbose blurbs to miscellaneous newspapers or held the conventional "press premiere." dispatched a few routine announcements of the film's "availability" to "clubs, etc." and rocked back on their swivel chairs to await requests for "free loan."

In time, these low tempo tactics might have had worthwhile results. If the response was gradual, for several months the company's higher eschelon could have suffered reasonable doubts about their sponsored motion picture's appeal.

#### Plan of Action Is Devised

However, during weeks when The Case of Officer Hallibrand was making its debut in special group showings. Ohio Oil's public relations staff, managed by M. S. Hauser. went to work on a real. live. maximum-public test, conditioned with all the promotion impact at their disposal. In effect, they said: "We've got a good public service feature. we'll make it truly public. We'll put it where they all can see it. competitively where they'll pay to see it; we'll make them want to -ee it, we'll keep after them until they do see it." Simply, the pr staff merchandised Ohio Oil's safety film just as Hollywood producers and

### Promoting the Sponsored Picture: Ohio Oil Shows Effective Technique

Haw Maximum Audiences in Findlay, Ohia Were Reached Through Publicity Campaign far Traffic Safety Film

theatre managers merchandise, for example, It's Always Fair II eather—with which the sponsored film was coupled in Findlay's State Theatre. This was the box office test and for five straight days the sponsored film-Hollywood movie combination outgrossed the normal Hollywood-movie only revenue.

#### Publicity Chonnels Reviewed

The Ohio Oil pr department's "Promotional Activity Summary" on the Findlay showing of *The Case of Officer Hallibrand* is a terse outline of successful sponsored film selling. It shows how multiple media

advertising kept the siren blowing for Officer Hallibrand to arrest public attention. Excerpt:

"Theatre Management Close communication was maintained with Howard Wilson, manager of the State Theatre, to avoid conflicting promotion or unwanted duplication. Mr. Wilson was enthusiastic and cooperative, not only in the support of our plans but in his own advertising. The State promoted the feature attraction in their normal manner, i.e., lobby and window posters, previews, and newspaper ads. In addition, the size of the State's newspaper ad was increased to permit a



Trestance in the passe interest by the one on company

small window poster

Well-designed promotional posters, suitable for theatre tie-in advertising, were on integral part of the Ohio Oil Company's campaign strategy behind its award-winning traffic sofety motion picture.

NEWSPAPER PUBLICITY

### Movie On Traffic Safety Will Play Here Three Days

"The Case of Officer Halling Prand," a motion picture about a typical traffic policeman, marked by resistan and tragedy, will be shown at the State Theatre Sunday atthrough Tuesday, Nov. 6, 7 and 8.

Froduced in the public interest by the Ohio Oli Company and filmed by the Wilding Picture Productions of Chicago, the motion picture stars Milbourne Stone of Hollywood in and television fame, and Emery Parnell, noted character actor.

The picture is the outcrowth of the picture is the outcrowth of the picture of th

Farnell, noted character actor.

The picture is the outgrowth of pthe extensive safety campaign wastarted last year when President c. Eisenhower called a White House was conference to ask for cooperation of business and industry in a cru- was alle to cut the number of deaths, of for nijuries due to automobile accidences, Ohio Oil co-operated by producing "The Case of Officer Hallibrand."

brand."
The 27-minute film demonstrates how selfish, inattentive or fatigued drivers cause more death, injury and property loss in America than all crime and fire combined. This dramatic story accurately and forcefully documents the real concern, the relenlless efforts of our traffic officers throughout the nation to combat these dangerous driving attitudes.

"The Case of Officer Hallibrand" d will play with the feature, "It's Always Fair Weather," starring Gene Kelly, Dan Dailey and Cyd tharisse.

Stories like these helped to acquaint readers with impending theatrical release.

description of our movie and six radio commercials were purchased. Space was made available to us in the theatre lobby and in six retail store windows that display State Theatre poster-frames."

### Posters in Theatre Lobby

V socko 40" x 60" showcase poster and a 35" x 30" lobby poster gave the film a point-of-entry boost at the State Theatre, Officer Hallibrand shared shop windows with Gene Kelly — in 6" x 9" posters flanking 11 x 12" frames splashing It's Always Fair Weather. As Findlay folk passed the barber shop, the hotel, the music store, the cleaners, the furniture store, the valet service, there was Officer Hallibrand whose traffic safety story they shouldn't miss at the State Theatre.

### Local Newspaper Ads Used

The promotional diary continues: "Newspaper and Radio —  $\Lambda$  6  $\propto$  0 ad was run Saturday. Monday and Tuesday, November 5, 7 and 8 in the Republican-Courier, A 200-word news release about the movie's purpose, story and cast was released to the local newspaper and used on Saturday. . . . A short release to the General Office News (company publication + ran on the front page of their November 4 issue. A oneminute announcement was spotted 13 times over radio station WF1\ during the Dick Daugherty, Jack (CONTINUED ON THE NEXT PAGE)



The State Theatre lobby featured these pictorial poster displays on the Ohio Oil picture during its run; audience interest was thus capitalized before viewers saw the company's interesting and highly-useful traffic sofety motion picture.

### **Promoting the Picture:**

(CONTINUED FROM PRECEDING PAGE)

Douglas and Allen Dudley programs (November 4 through 8).

The Republican-Courier news story, published one day before the film was to appear said:

"The Case of Officer Hallibrand, a motion picture about a typical traffic policeman, marked by realism and tragedy, will be shown at the State Theatre Sunday through Tuesday, Nov. 6, 7 and 8,

"Produced in the public interest by the Ohio Oil Company and filmed by Wilding Picture Productions. Inc., the motion picture stars Milbourne Stone of Hollywood and television fame and Emery Parnell, noted character actor.

"The picture is the outgrowth of the extensive safety campaign started last vear when President Eisenhower called a White House conference to ask for cooperation of business and

industry in a crusade to cut the number of deaths and injuries due to automobile accidents. Ohio Oil cooperated by producing The Case of Officer Hallibrand,

"The 27-minute film demonstrates how selfish, inattentive or fatigued drivers cause more death, injury and property loss in America than all crime and fire combined. This dramatic story accurately and forcefully documents the real concern. the relentless efforts of our traffic officers throughout the nation to combat these dangerous driving atti-

"The Case of Officer Hallibrand will play with the feature. H's 11ways Fan Weather, starring Gene Kelly, Dan Dailey and Cyd Cha-

#### Reoched Several Channels

This report ran virtually verbatim, as received in a release from the Ohio Oil pr department, Similar brief, sound copy was repeated on the air, in the company paper and in letters to leading citizens. Here is the kind of publicity which makes

Left: promotion can begin during actual production. Evanston, Illinois crowds saw the thrilling crosh scene being lensed by Wilding crews; good publicity shots resulted.

the sponsored film a big event. which clearly spells out; "Produced in the public interest by the Ohio-Oil Company," which introduces the sponsored film as a compelling educational companion to escapist

#### Good Use of Direct Mail

The promotional report resumes: "Direct Mailing - A letter from Findlay Automobile Club's president. O. F. Moore, was mailed to all 4.700 Findley AAA members. The letter, mentioning the movie and its show dates, suggested that members would find a motoring safety film of particular interest to them." This letter was written. printed, stamped and mailed by Ohio Oil. A letter to community leaders and officials normally concerned with motoring safety was signed by M. S. Hauser, "Complimentary passes were included."

Public Relations Manager Hauser's letter to prominent citizens spoke of their interest in safety education and offered a raincheck: "this department would be very happy to arrange a showing for you, your friends, or any group, . . .

The direct mailing list included heads of the chamber of commerce. city and county officials, candidates for office, heads of insurance and automobile associations, the safety council mentor, high school driving instructors and, of course, officers of the highway patrol,

Inder "Apparent Effectiveness of Local Promotion," the pr record has this to say: "The State Theatre furnished us with attendance and revenue figures for the nights The Case of Otheer Hallibrand was shown. They also established the normal revenue figures for these nights." These figures read:

	Normal	Actual
	Revenue	Revenue
Nov. 6	8 600	\$ 803
Nov. 7	150	170
Nov. 8	150	170
Nov. 9	75	133
Nov. 10	200	304

#### TOTALS -.81175\$1580

The report notes: "Howard Wilson. State Theatre manager, feels that the increase of \$405 in revenue definitely reflects the promotion generated by The Ohio Oil Company

### USE INTERNAL PUBLICATIONS IN EFFECTIVE FILM PROMOTION



BOARD OF DIRECTORS MET MONDAY; \$.40 DIVIDEND DECLARED

The board of directors of The Ohio declared a dividend Monday of 40 cents per share on common stock, payable Dec. 10, 1955, to stockholders of necord at the close of business No , 1955. This is the fourth d nd declared this year, ng the total for 1955 to \$1. of common stock on outstanding shares.

annual meeting of stockholders this spring, it was euthorized to double the number of share of stock. The dividend declared Monday was the second on increased amount of stock.

See insert page for statement consolidated income for the third quarter ending September 30.

#### "OFFICER HALLIBRAND" TO BE SHOWN AT STATE THEATER

general public. as well as Ohio Oilers end their families who missed it. will have an opportunity to see our Company's new and reslistic safety motion picture, "The Case of Officer

Hallibrand . Sunday arough Tue 7, and 8. It will Tuesday, Nov. 6 run along with the regularly scheduled feature, "It's Al-ways Fair Weather," starring Ceme Kelly, Dan Daily and Cyd Charisse.

Initial showings of the film were viewed previously by General Office employees, and those who missed it then were given another opportunity to see it this afternoon.

Showings have also been arranged for field offices and the movie is receiving nationdistribution to schools and organizations interested in traffic safety. police and highway patrol depar ments in the state a Chicago bave viewed this state and and praise it highly.

"Hallibrand" is the terowth of an appeal made t year by leaders s and industry in American business and industry to join in a rusade to cut down tremer tous toll to and highways. toll taken street

The company's internal house organ is a key spot for film announcements, heightens employee interest and participation.



supporting the showing of their film. The Case of Officer Hallibrand. During the five show nights, some 2.492 people (including 66 complimentary passes) attended the theatre."

The attendance increase at the State Theatre is significant because of the voluntary quality of the audience. The possibility that part of the audience came primarily to see the Hollywood musical, the fact that the extra advertising also called more attention to the entertainment film. does not detract from the merit of this kind of programming.

The theatrical bill programming

makes seeing the safety film a popular imperative, part of the "must see it, don't miss it" magnetism which sells entertainment. The public sees and hears that the sponsor is proud of his film: it is unique, it belongs in the attention circle. The pr film is a company show-piece and as such it deserves and benefits from the celebrity treatment.

Mr. Wilson, the theatre manager, evidently was satisfied that the double bill was a winner. He extended the Hallibrand-Fair Weather program two days beyond the original three-day schedule.

#### DISPLAYS FEATURE POSTER AND POLICE EQUIPMENT



Local merchants ore often glad to "tie-in" with spansored film; either theatrical ar 16mm shawings can be promated.

#### Here's a Check-List of the Film Promotion Media

**★** Taking a cue from the Ohio Oil Company report, Business Screen here presents a checklist review of media awaiting the sponsor who wants to be sure of doing business with his film:

Press — In Philadelphia and in Findlay "nearly everybody" reads the newspaper. Promotion in daily and weekly newspapers stamps the sponsored film as "news." something of importance to the community: paid advertising in the general press amusement pages speaks to the wide. market-going public. Feature stories and display advertising in general and trade magazines and articles in company publications likewise reach a large public and give the film a more permanent prestige. \* \* \*

Television — Besides its mass-audience value as an actual theatre, television's ability to reproduce the motion picture makes it a lively promotional medium. Trailers and spot announcements can do the same job for the sponsored film that they do for the entertainment feature delivering powerful "coming attractions" right into the parlor. The film's community significance can be authenticated in ty's numerous public service shows.

Radio - The Ohio Oil Company made full use of radio to keep the title The Case of Officer Hallibrand echoing through Findlay homes. Stressing the timely, informational worth of the film in brief, clear promotional copy can merit comment from newscasters. Radio commercials have a bulletin effect, repeatedly reminding the listener to see the film now.

DIRECT MAIL - Here, in precisely tailored forms, is the secret service of promotional media. Often thought of as only a method for reaching special audiences, direct mail can help draw the major public. By "pen-pointing" a personalized message to organizational heads and community leaders, underscoring the film's part in some effort with which these authorities are concerned, direct mail soon speaks—through this leadership — to the active groups which form the public.

BILLBOARDS, Posters, Showcards -Traditional, these elementary anTHEATRE BILL ADVERTISING TIE-INS PROMOTE OHIO OIL PICTURE



### THE CASE OF OFFICER HALI

In this tense drama of a traffic policeman you'll see demonstrated vividly the most important thing in safe driving—the attitude of the driver behind the wheel.

Here, marked by realism and tragedy, is a vital lesson for everyone whose careful, intelligent driving can mean real safety on our highways. We urge you to see it!

Presented in the public interest by The Ohio Oil Company

"HALLIBRAND" FEATURETTE AT 2:40-4:50-7:00 & 9:10

Typical of State Theatre ads was this two-column display which gave praminent space to traffic safety featurette on program that week.

nonncements remain basic media for telling people "there's a show coming!"... for keeping the film title and the sponsor's name where the world passes by.

THEATRE TRAILERS- Using the motion picture theatre itself as a media for promoting the sponsored filmto-be-shown is tried and true: There

sits the very audience the sponsor wants for his picture. Give them a preview, tell them about the film. bring them back to see it.

EDITOR'S NOTE: because promotion is one of the real keys to successful film use, further articles on this subject are in preparation for early issues in 1956.



Ensemble number in Studebaker's musical show "The Big Story" introducing the compony's 1956 model line.

### Tale of Holland Bulbs

Sponsor: The Bulb Growers of Holland.

- Title: The Promise of Spring, 18 min., color, produced by D.P.M. Productions, Inc.
- ★ This film tells the story of a young couple who move to the subinbs and start planning a Spring garden from scratch, Luckily, their neighbor is Fred Rockwell, senior editor of Flower Grower Magazine, who provides them with much useful advice.

From planning to planting, the garden progresses famously until six months later tulips, byacinths and daffodils of many colors and varieties are in full bloom.

The Promise of Spring is being distributed on free loan by Films of the Nations Distributors, Inc., 62 West 45th St., New York,

### Studebaker Unveils 1956 Models

Live Musical and Films Presented at Dealer Meetings

STYLE, POWER, color, star perlormance—the very points of appeal that automobile salesmen use to sell their high-powered wares recently were used by the Studebaker Corporation to sell its dealers on the new Studebaker models. The sparkle and rhythm with which Studebaker generated sales enthusiasm was contained in a live-musicalfilm-sample package show which toured the country and picked upso much momentum that, enroute, it took to the sky.

Giving Studebaker dealers something to sing about was The Big Story which originated at the Studebaker convention in the Mark Hellinger Hotel, Detroit, then went to New York City with the announcement of new models to dealers. Thereafter, the show started its planned tour across the nation by train and truck. The demand for the show grew so rapidly that the whole production sometimes was flown from one city to another to meet tight schedules.

#### Lively Musicol for Morale

Produced by Regan Film Productions, Inc., Detroit, The Big Stary was composed as a live musical revue with original music and dance numbers which gave a personal, byrical touch to sales campaigns. The musical's purpose was to build morale, to get dealers whistling the Studebaker sales tune. Clinching the sales story were a color motion picture and eight sound slidefilms used by dealers later as sales preparation follow-up. The motion picture. Transfars, gave the dealers a 12minute preview of the entire new Studebaker truck line—sparing the corporation the burden of carrying the trucks as part of the show.

#### Slidefilms on Soles Points

Three of the dealer sound slidefilms covered the selling of Studebaker's new line of passenger cars; one slidefilm featured the sponsor's new sports model; two slidefilms stressed truck prospecting and merchandising and two others beamed information on used car merchandising.

The musical revue has completed its salutary tour but the motion picture, Transtar, continues to do a job for Studebaker—now as a direct sales tool. It has been distributed to all zone and district offices to enable salesmen to show prospects Studebaker trucks in action.

### The Colorful Story Behind Lees Carpets

\_\_\_\_\_\_

Sponsor: James Lees and Sons Company.

Title: \*Imazing # hat Color Can Do. 12 min., color, produced by On Film Incorporated.

★ Boris Kanfman, last year's Academy Award winner for cinematography of the low-key, b&w feature On the # ater/ront, has turned his talents to this new film which features color as its main subject, Ontcome: an exceptional picture.

Aimed at audiences of women, exclusively, the film shows how color can vary the mood and atmosphere of a home.

Distribution is by Association Films, Inc.

### "Behind Your Telephone Bill"

A New American Telephane Picture Takes Custamer Behind Scenes

**Sponsor:** American Telephone and Telegraph Company.

Title: Behind Your Telephone Bill. 15 min., color, produced by John Sutherland Productions.

★ Behind Your Telephone Bill shows the complications of servicing and keeping track of millions of telephones and daily calls, and how the new electronic machines are simplifying and speeding up the process so that bookkeeping costs on this gigantic scale are reduced,

The combination of animation and live action in the picture illustrates vividly how the electronic age is taking over the mechanical end of human endeavor. A clever commentary in verse lightens the subject matter. It is a film suitable for all audiences and will be distributed through Telephone Company channels.

### RIGHT

This film scene is from the recent A.T.&T. motion picture. Shows how modern I.B.M. equipment adds to speed and accuracy of billing detail throughout the nation.





#### LEFT

Through modern electronic equipment, customer records are maintained by telephone offices; helping keep trock of millions of telephones now in doily use.

Scene from "Behind Your Telephone Bill."

### Zip! Away Go Domestic Problems

Conmar Sales Picture in Color Heralds the Jam-Free Zipper

**Sponsor:** Conmar Products Corporation.

Title: Conmatic. 20 min., color. Produced by Sound Masters, Inc.

\*Conmatic. a concise color film merchantdrama, will be shown to garment manufacturers and store buyers to convince them of the importance of a jam-free zipper for the clothing they make and sell.

Conmatic was produced for Conmar Products Corporation by Sound Masters, Inc., New York, under the supervision of the Dowd, Redfield & Johnstone agency. In playlet form, the film presents typical situations that cause anger, exasperation, disappointment and delays—situations due to ordinary zippers that jam at critical moments:

#### The Show Didn't Go On!

Act 1. Mr. & Mrs. John T. Zilch, with \$6.60 theatre tickets, are dressing for the show. The zipper on Mrs. Zilch's dress sticks midway and neither she nor Mr. Z. with frantic effort, can do anything about it. Curtain time, 8:45, goes by. An evening spoiled and a dress condemned.

Act 2. One fine morning little Dickie Zilch is ready for school bright and early. The zipper on his jacket gets stuck and neither he nor mother, try as they will, can get it to do anything but stick tighter and tighter. Dickie is late for school again.

### How to Ruin o Golf Gome

Act 3, On a weekend, Dad, a low handicap golfer, about to start off for an exciting foresome, zips his jacket—no, the zipper jams and chews in deep. Like a bulldog on a rag, it defies Dad's vigorous efforts and raises his blood pressure and profanity.

Explanatory Interlude: An instructive demonstration by experts shows how ordinary zippers get stuck and why the giant Commatic zipper, because of its special construction, can't get stuck. It prevent jams before they start. Many opticals and trick animation shots supplement the dramatic action.

Happy Ending: Dad. Mother and Dickie wearing garments with Conmatic zippers that always work like a charm.

Below: remember that golf laursome spoiled by a zipper that stuck?



### Index of Sponsored Films

★ A complete review of sponsored films which appeared in the editorial pages of BUSINESS SCREEN during this year will be a feature of the Sixth Annual Production Review Issue, out in February, 1956, Titlessponsors and producers are annotated in this useful report to our readers in the industry.

Rehearing a scene for "Conmatic" are Roy Gibson, Sound Mosters' director (third from left) with actors Allen Frank and Kate Dowd as Mox Sopon of the agency looks on.





This homely form scene is from Pfizer's new "Victory Over Scours."

### Key to Livestock Health & Profits

"Victory Over Scours" Shows Pfizer Antibiotics at Work

Sponsor: Chas. Pfizer & Co., Inc. Title: Lictory Over Scours, 1312 min., color, produced by Campus Film Productions, Inc.

\* At one time, almost a third of the little pigs born each year never went to market. Too many pigs and calves were caught up in a devastating and highly contagious intestinal disease called scours.

In the past decade, however, antibiotics have been discovered which arrest and cure the disease almost magically. Important among these is Terramycin, a trade-marked product of the Pfizer Co.

Lictory Over Scours tells how one farmer finds the disease in his herd and how he puts the antibiotic to work for a quick cure. Other sceneshow the Pfizer research laboratory in Indiana where constant experiment and development go on to keep

livestock healthier and more productive.

The film is more than a medical report—it is a human document of American farming.

Antibiotics are the answer to healthier livestock and more form profits.



### "The Long Street" Shows Might of Road Construction

Sponsor: Ingersoll-Rand.

Title: The Long Street. 28 min.. b&w. produced by Princeton Film Center. Inc.

★ The Long Street is another sponsored eve-opener about the world of wonders industry creates. Here is a superman show to humble the circus. What big ring attraction could duplicate the feat of simple-seeming air drills that slice off huge slabs of rock as easily as junior chews off a piece of Mackintosh apple?

The Long Street is any American super-highway under construction.

Because the construction site is not open to the public, the "how" of the job done, as well as the "why" of it, would remain a mystery to the public if it were not for films like this which can be seen by millions.

The film combines the fascination of American industry at work with an explanation of the need for highways. Ingersoll-Rand equipment is not the most deliberately complicated in industry's bag of tricks but the drills have the power that makes for unusual excitement. The Long Street will carry the Ingersoll-Rand product story to the public on ty. [4].

### PICTURES OF THE YEAR: A REVIEW OF FILM AWARDS

ABC of Jet Propulsion Sponsor, General Motors Corp. Producer: Sound Masters, Inc. Golden Reel Award

Accounting: Language of Business

Sponsor: American Institute of Accountains Producer: Wilding Picture Productions, Inc. Scholastic Leacher Award

All I Need Is a Conference Sponsor: General Electric Co. Producer: Henry Strauss & Co., Inc.

Cleveland Festival "Oscar"

All Out for Safety Sponsor: Nat'l Salety Council Producer: Sarra, Inc. Nat'l Committee on Films for Safety Merit Award

America For Me Sponsor: Greyhound Lines Producer: Jerry Fairbanks Productions of California Scholastic Leacher Award

American Farmer Sponsor: Ford Motor Company Producer: MPO Productions, Inc. Scholastic Leacher Award

And Now Miquel Sponsot: U.S. Information Ages. Producer: Joseph Krumgold Golden Reel Award

Atom Goes To Sea Sponsor: General Electric Co. Producer: John Sutherland Productions, Inc. Boston Festival First Award Scholastic Leacher Award

Atomization Sponsor: Shell Oil Company Columbus Festival Award

Before They Happen Sponsor: Nat'l Board of Fire Underwriters Producer: Audio Productions, Inc

Boston Festival First Award

Nat'l Committee on Films for
Safety Plaque

Big Scot Sponsor: Anheuser Busch Co. Producer: Wilding Picture Productions, Inc. Columbus Festival Award Stamford, Edinburgh Festivals

Birds of the Prairie Sponsor: Municapolis Moline Co. Producer: Martin Bovey Films Columbus Festival Award

Boston: City of Yesterday and Tomorrow Sponsor. Boston Chamber of Commerce Producer Martin Bovey Ednis Columbus Festival Award



These sponsored motion pictures were honored by awards made during 1955 at various civic film festivals, the Freedoms Foundation national competition; selections made by the National Committee on Films for Safety and at the International Festivals held at Edinburgh, and Venice. Primary interest is given to sponsored subjects.

Breathe and Live Sponsor: Dept. of the Navy Producer: Byron, Inc. Nat'l Committee on Films for Safety Plaque

Bronchopulmonary Segments Sponsor: Phzer Laboratories Producer: Campus Film Productions, Inc. Cleveland Festival "Oscar" Venice International Festival

The Canada Goose Sponsor: Remington Arms Co. Producer: MPO Productions, Inc. Stamford Festival Award

Challenge for Tomorrow Sponsor: Santa Fe Railway Producer: Harold Kite Nat'l Committee on Films for Safety Merit Award

The Changing American Market

Sponsor: Time, Inc. Producer: Transfilm, Inc. Golden Reel Merit Certificate

Clean Waters
Sponsor: General Electric Co.
Producer Raphael G. Wolff
Studios, Inc.
Boston Festival Second Award
Cleveland Festival "Oscar"
Golden Reel Merit Certilicate

Counter Measures Sponsor: Eastman Kodak Co. Producer: Informational Films Div., Eastman Kodak Co. Golden Reel Award

Cloud Over Ohio Sponsor: Standard Oil Co. (Ohio) Producer: Maslowski Productions Golden Reel Merit Certilicate

Delaware River, Port of Opportunity Sponsor: The Delaware River Port Authority Producer: Louis W. Kellman Productions Golden Reel Merit Certificate Edinburgh International Festival

Dearborn Holiday Sponsored and produced by Ford Motor Company Golden Reel Merit Certificate Dear Mr. Customer Sponsor: Reuben H. Donnelles Corporation Producer: John Sutherland Productions, Inc. Golden Reel Merit Certificate

Dick Wakes Up Sponsor: American Automotive Association Producer: Fred'k K. Rockett Co. Nat'l Committee on Films for

Safety Merit Award

Every 1,000 for Safety Sponsor: Sinclair Rehning Co. Producer: Atlas Film Corp. Nat'l Committee on Films for Safety Merit Award

Ether Analgesis for Cardiac Surgery

Sponsor: E. R. Squibb & Sons Producer: Audio Productions, Inc. Golden Reel Merit Certificate

Eye to the Unknown Sponsor: Gonsolidated Engineering Gorp. Producer: Jack L. Copeland & Associates Cleveland Festival "Oscar"

Facts About Self-Opening Die Heads and Self-Collapsing Taps

Sponsor: Geometric Tool Co. Producer: The Jam Handy Organization, Inc. Golden Reel Merit Certificate

A Family Affair Sponsor: Mental Health Film Bd. Producer: Afhliated Film Producers, Inc. Cleveland Festival "Oscat" Columbus Festival Award

The Fantastic "500" Sponsor: Perfect Circle Company Producer: Dynamic Films, Inc. Golden Reel Merit Certilicate

Freedom to Learn Sponsor: Nat'l Education Assn. Producer: Agrahlms, Inc. Golden Reel Merit Certificate

Fhe Germ Sponsor: United States Steel Corp Producer: Wilding Picture Productions, Inc. Columbus Festival Award Glass and You Sponsor: Corning Glass Works Producer: Paul Hance Productions, Inc. Golden Reel Award Edinburgh International Festival

The Greatest Good Sponsor: The Upjohn Company Producer: Wilding Picture Productions, Inc. Columbus Festival Award

Hard Brought Up Sponsor: Mississippi State Dept, of Public Welfare Producer: Potomac Film Producers, Inc. Golden Reel Merit Certificate

Hawaiian Hospitality Sponsor: Matson Lines Producer: Florea and Associates Kentuckiana Festival Award

Hereford Heritage
Sponsor: American Hereford
Association
Producer: MPO Productions, Inc.
Cleveland Festival "Oscar"
Golden Reel Merit Certificate

Highway By the Sea Sponsor: Ford Motor Company Producer: Dynamic Films, Inc. Columbus Festival Award Scholastic Teacher Award

Hooray for Homer Sponsor: Baltimore & Ohio R.R. Producer: United Productions Nat'l Committee on Films for Safety Plaque

Honduras Sponsot: United Fruit Company Producer: Willard Pictures, Inc. Scholastic Teacher Award

Horizons of Hope Sponsor: Alfred P. Sloan Foundation Producer: John Sutherland Productions, Inc. Boston Festival Second Award Columbus Festival Award Golden Reel Award

Hurricane Sisters Sweep
New England
Sponsor: New England Telephone
& Telegraph Company
Producer: Audio Productions,
Inc.\*
Columbus Festival Award

Incredible Journey Sponsor: Sinclair Refining Co. Producer: Wilding Picture Productions, Inc. Boston Festival Second Award

Indian Ceremonials Sponsor: Santa Fe Railroad Producer: Ernest Kleinberg Columbus Festival Award

\*Lootage by 13 Newsteel Cameramen)

### PICTURES OF THE YEAR: A REVIEW OF FILM AWARDS

In the Beginning Sponsor: Socony Mobil Oil Co. Producer: Cate & McGlone Scholastic Feacher Award

It's Everybody's Business Sponsors: Chamber of Commerce of the United States and E. I. duPont de Nemours & Company Producer: John Sutherland Productions, Inc. Freedoms Foundation Medal Award

It's Your Decision Sponsors: American Economic Foundation, Westinghouse Electric Corp. Freedoms Foundation Medal Award

Johnny's New World Sponsor: Nat'l Society for the Prevention of Blindness Producer: Films for Public Service Golden Reel Merit Certificate

Leather in Your Life Sponsor: American Leather Industries Producer: Dynamic Films, Inc. Columbus Festival Award

Letter from Pasquale Sponsor: Community Chest of Allegheny County, Pa. Producer: Mode Art Pictures, Inc. Cleveland Festival "Oscar"

Lung Cancer—The Problem of Early Diagnosis Sponsor: American Cancer Society Producer: Audio Productions, Inc. Golden Reel Merit Certificate

A Massachusetts Holiday Sponsor: Massachusetts Dept. of Commerce Producer: Bay State Film Productions, Inc. Boston Festival First Award

Men, Steel and Earthquakes Sponsor: Bethlehem Pacific Const Steel Corporation Producer: Gene K, Walker Productions Golden Reel Merit Certificate

Mrs. Hazard's House Sponsor: Prudential Insurance Company Producer: King Horton Productions Nat'l Committee on Films for Salety Plaque

The Nine Lives of A Salesman Sponsor: Pan American World Airways Producer: Henry Strauss & Co., Inc. Cleveland Festival "Oscar" Golden Reel Merit Certificate Of Time and Salesmen Sponsor: Dun & Bradstreet Producer: Wilding Picture Productions, Inc. Columbus Festival Award

One Way Left

Sponsor: American Association of
Motor Vehicle Administrators

Producer: Fantamount Pictures
Nat'l Committee on Films for
Salety Plaque

One to a Customer Sponsored and produced by Aetna Casualty & Surety Company Kentuckiana Festival Award

Operation Attic Sponsor: Western Pine Assn. Producer: Photo-Art Commercial Studios Columbus Festival Award

Paddle a Safe Canoe Sponsored and produced by Actna Casualty & Surety Co. Golden Reel Award

Pattern for Chemicals Sponsor: Shell Oil Company Producer: Tomlin Film Productions, Inc. Columbus Festival Award

Pay Day Sponsor: Santa Fe Railroad Producer: Harold Kite Columbus Festival Award

The Perfect Crime Sponsor: Caterpillar Tractor Co. Producer: The Calvin Company Cleveland Festival "Oscar" Nat'l Committee on Films for Safety Plaque

The Pirogue Maker Sponsor: Esso Standard Oil Co. Producer: Arnold Eagle Venice Festival (Special Mention) Edinburgh International Festival

Productive Maintenance Sponsor: General Electric Co. Producer: Wilding Picture Productions, Inc. Golden Reel Merit Certificate

The Purple Cow Sponsor: American Leather Industries Producer: Dynamic Films, Inc. Golden Reel Merit Certificate Columbus Festival Award

The Road Forward Sponsor: Kraft Foods Company Producer: John Sutherland Productions, Inc. Golden Reel Merit Certificate

Rosary of the Missions Sponsor: U.S. Information Agev. Producer: Cascade Pictures of California Golden Reel Merit Certificate The Rules of Golf Etiquette Sponsor: U.S. Golf Association Producer: Nat'l Educational Films, Inc. Golden Reel Merit Certificate

The St. John's Story Sponsor: St. John's College Producer: Fordel Films, Inc. Golden Reel Merit Certificate Edinburgh International Festival

Saugus Ironworks Restoration Sponsors: American Iron and Steel Institute, First Ironworks Assn. Producer: Filmlax Productions Golden Reel Award

The Second Hundred Years Sponsor: The Crane Company Producer: Wilding Picture Productions, Inc. Kentuckiana Festival Award

Shooting the Safe Way Sponsor: Geophysical Corp. Producer: Telepix Corp. Nat'l Committee on Films for Safety Merit Certificate

Showman Shooter
Sponsor: Olin Mathieson
Chemical Corp.
Producer: Sound Masters, Inc.
Venice Festival Award

Song of the Feathered Serpent Sponsor: P. Lorrillard Company Producer: Alan Shilin Productions Scholastic Teacher Award

So Small My Island Spousor: Pan American World Airways Producer: Henry Strauss & Co.,

Inc.
Boston Festival Second Award
Cleveland Festival "Oscar"
Scholastic Teacher Award
Stanford Film Festival

Story of Colonel Edwin Drake Sponsor: American Petroleum Institute Producer: Roland Reed Productions, Inc. Freedoms Foundation Medal Award

The Story of Light Sponsor: General Electric Co. Producer: Transhlm-Geesink Productions Columbus Festival Award Golden Reel Award Kentuckiana Festival Award

There's Color in Your Life Sponsor: Benjamin Moore & Co. Producer: Campus Film Productions, Inc. Golden Reel Merit Certificate They Believed in You Sponsor, Illinois Agricultural Association Producer: Walcolm Rippetau Freedoms Foundation Medal Award

Three Steps to Start Sponsor: American Community Project, New York University Producer: International Film Foundation Golden Reel Merit Certificate

Fhree to Make Ready Sponsor: Institute for the Crippled and Disabled Producer: Gampus Film Productions Golden Reel Merit Certificate

To Conserve Our Heritage Sponsor: Minneapolis-Moline Co. Producer: Martin Bovey Films Columbus Festival Award Scholastic Leacher Award

The Town That Came Back Sponsor: Ford Motor Company Producer: MPO Productions, Inc. Columbus Festival Award

Totally New Tire Sponsor: U.S. Rubber Company Producer: Wilding Picture Productions, Inc. Columbus Festival Award Kentuckiana Festival Award

Fraining Is Good Business Sponsor: Goodvear Lire & Rubber Company Producer: Wilding Picture Productions, Inc. Columbus Festival Award

Twenty-four Hours
Sponsor: Amalgamated Meat
Cutters & Butcher Workmen of
North America
Producer: New World
Productions
Golden Reel Award

The Valiant Heart Sponsor: American Heart Association Producer: MPO Productions, Inc. Columbus Festival Award Golden Reel Merit Gertificate

The Waiting Harvest Sponsor: United States Steel Corp. Producer: Wilding Picture Productions, Inc. Columbus Festival Award

What Makes a City Great? Sponsor: Greater New York Fund Producer: Transfilm, Inc. Golden Reel Merit Certificate

Wild Flowers of the West Sponsor: Richfield Oil Corp. Producer: Fred'k K. Rockett Co. Cleveland Festival "Oscar" Columbus Festival Award Edinburgh, Venice Festivals



Typical of scenes presented in two new sponsored films is this view at the Centennial of Farm Mechanization held at Michigan State U. last summer.

### Saga of Mechanized Farming

Centennial of Form Mechanization Held at Michigan State Brought to the World Through Medium of Two Sound Films

IN SWEEPING ARRAY, implements of the industrial revolution in agriculture were viewed by more than a third of a million persons who visited the Centennial of Farm Mechanization held last August at Michigan State University. East Lansing, Mich. Thanks to motion picture sponsorship, this historically-significant event has been preserved for many millions, both at home and abroad, who could not attend the Centennial.

Climaxing a year-long centennial celebration of the university's founding as the first agricultural college in the world — and the first land-grant college in the United States — the Farm Mechanization exhibition was the site of two sponsored sound motion pictures: The Land of Plenty, produced for Goodyear Tire and Rubber Co., by Wilding Picture Productions, and If hen Steam If as King, produced for J. I. Case Co., by Atlas Film Corp.

### 600 Exhibits Are Presented

More than two years of intensive planning were required to transform the dreams of Michigan State's agricultural engineers into the multimillion dollar, 100-acre exposition, In addition to the 600 exhibits in outdoor area, five large campus buildings were used to house hundreds of additional historical and educational exhibits. Visitors from all over the Luited States and several foreign countries traversed this acres age surrounded by what has been called "the most complete display of tarm machinery ever assembled in one spot.

Those who were able to tour the ertire area saw exhibits not only of tarm machinery but modern farm

buildings, transportation equipment, farm safety, electrification, irrigation and drainage, homes, communications and atomic energy. For the first time, some farm machinery companies displayed their entire lines of equipment. Other manufacturers demonstrated new, experimental machines not yet on the market.

#### Era of Incredible Change

The commercial and institutional motives of the organizations and companies responsible for the exposition, and the firms sponsoring the films documenting it, were, in the broadest sense, promotional: by dramatically exhibiting the machinery which has made possible the incredible changes in agriculture and farm living, the program was meant to win appreciation for and new interest in the researchers and makers of this progress.

Stated as an informational purpose, the "why" of the exposition was: To dramatize the role of farm mechanization in the development of the American way of life: to demonstrate to the general public how less than 15 per cent of the population is producing food products for 85 per cent through the application of engineering knowhow to farming; to recognize the accomplishments, over the past century, of the farmer, and education; to salute the land grant college in America: to honor individuals and organizations who have contributed greatly to agricultural engineering: to stimulate thinking for the future through demonstration, through complete exhibits of modern equipment, and through special exhibits of ideas and machines of the future:

to present an unprecedented record of automation on the farm.

### Goodyear Tire & Rubber Presents "Land of Plenty"

\*Probably the visitors who appreciated the significance of the exhibition most fully were those 11,000 who attended an explanatory pageant called "Land of Plenty." This thematic pageant depicted two stories: first, the story of power and machinery and its effect on the productive capacity of our farms: the second, the story of the progress in family living on the farm—and how the release of men from farm labor to fill other jobs has helped raise the standard of living for all, city dweller and farmer alike.

The unifying, interpretive value of this pageant is repeated in the sponsored film *Land of Plenty* which reproduces the procession of early farm implements and the new automation machinery to show how the industrial farmer figures in our national life.

Viewing the film, those who wondered at the assemblage of tools. those who missed the pageant, and those who missed the exposition can learn the *meaning* of the centennial, the significance of the agricultural resolution.

As Goodycar promotion. Land of Plenty will reach rural and urban groups and television stations via Modern Talking Picture Service.

### J. I. Case Remembers "When Steam Was King"

\*The J. I. Case film. If hen Steam If as King, honors steam-powered plowing and threshing machinery which the company once manufactured and which were featured at the Centennial. These puffing contraptions were mighty pioneers in automation 50 years ago and did much to begin the rapid, world-changing increase in farm production. In 16mm Kodachrome, the film re-creates the excitement of steam-machine farming as enacted at veteran threshermen reunions.

Premiered at Michigan State University in December, the film will be distributed on a free loan hasis from J. I. Case Co., Racine, Wis, 🖫

### "Automation Today" Pictures Mechanical Handling

★ Mechanical Handling Systems. Inc., Detroit, held a premiere showing of its new film Automation Today, in connection with its part of the program at the 2nd Annual International Automation Exposition in Chicago, November 14 through 17.

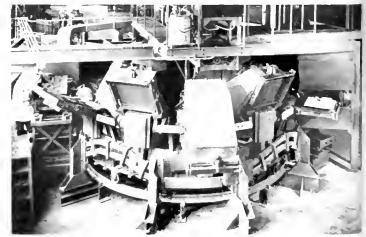
Produced by Video Films, also of Detroit, the 35-minute black and white 16mm sound film shows how automation has been applied to lighten man's load in a variety of industries, from automotive and tire manufacturing to grocery warehousing and freight handling.

One of the points made by the film is that automation is not new. Described as the "second industrial

revolution". the technique of mechanically organizing production facilities is said to have started in earnest some 35 years ago. Many of the ten industrial applications shown in the picture were filmed several years ago. They were combined with footage shot as recently as October of this year by Video Films, Video Films, incidentally, reports great success with the new Eastman Tri-N negative stock. The film permitted photography in large plants with a minimum of heavy lighting equipment.

Requests for showings or bookings of the film should be directed to Video Films, 1004 East Jefferson Avenue, Detroit.

Mechanical handling systems like this lighten the industrial load.





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### EMPIRE PHOTOSOUND

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Films for industry and television
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### X-RAY MOTION PICTURES:

\*CONTINUED FROM PAGE TWENTY-SINT sity: renal circulation, under a U.S. Public Health grant; bladder and urethral function, Dr. John Benjamin, University of Rochester Medical Center.

An unusual use of the x-ray motion picture apparatus was the reptilian studies made in collaboration with Dr. James A. Oliver, curator of reptiles of the New York Zoological Society, and Dr. R. Albright, Loyda University School of Medicine, Dr. Oliver brought a venomous African puff adder to Rochester, and the x-ray motion pictures provided the first clear demonstration of just how a snake propels itself in a nearly straight line—literally by making its skin crawl, and not by moving its ribs back and forth to push itself along, as some authorities have held.

"An Instrument of Routine Usefulness..."

After studying the films. Dr. Oliver reported "The marvelous x-ray movies we obtained enabled us to demonstrate clearly that there is no movement of the ribs relative to the vertebrae and that the movement is all from the belly scutes moving back and forth." Belly scutes are a series of narrow, crosswise folds of skin or overlapping plates.

Describing the development of cinefluorography, Dr. George H. Ramsey, professor of radiology, who directed x-ray motion picture research at Rochester, says:

We have watched x-ray motion pictures grow from a research tool of limited application to an instrument of routine usefulness, clinically as well as for research.

Some Voluable Applications in Research

"At the University of Rochester our radiological research team has made great strides in the interpretation of heart function, the dynamics of the swallowing mechanism, and in the development of diagnostic techniques for other body areas such as analysis of the mechanism of speech, joint action, and the detection of tumors by injection of a radiopaque dye into the blood stream."

Dr. Watson of the research team points out that "the unavailability of commercial equipment has been a deterrent to many radiologists and scientists who have been interested in the clinical and research applications possible with x-ray motion studies. Its usefulness has been extended to biological studies and the field of animal husbandry. Use of this method will spread to many centers now that equipment is available."

Object Lesson for U.S. Industry

★ The medical research applications of this new and commercially-available x-ray apparatus reflect some equally valuable uses for sponsored industrial films. Industrial radiology, the study of metal fatigue and stress; physiological sequences for product films; new approaches for classroom and training films are suggested for the immediate future.

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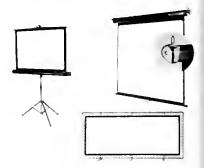
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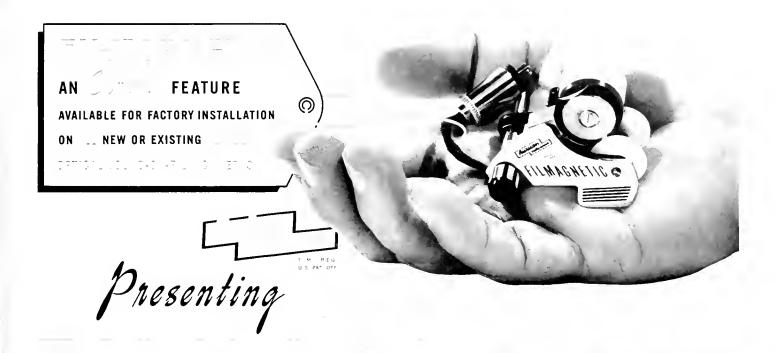


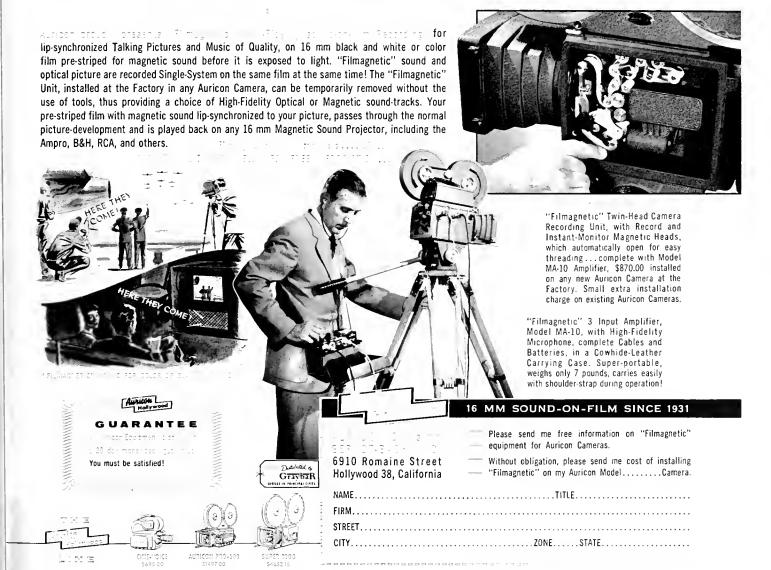
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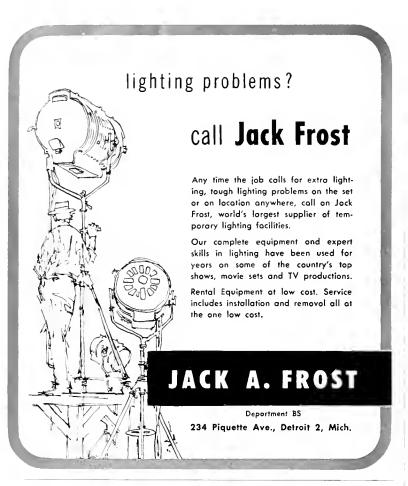
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The BIG 1956 Event! The Sixth Annual Production Review Issue of BUSINESS SCREEN is now in preparation for February, 1956!





This modern studio houses the Denver facilities of Thos. J. Barbre Production:

### Barbre Opens New \$250,000 Studio Facilities in Denve

★ A quarter - million - dollar plant designed and equipped exclusively for the production of business and television motion pictures has been opened by Thos. J. Barbre Productions of Denver. The new plant is a 5.500-square-foot installation.

Present units of the plant, according to Thomas J. Barbre, veteran Denver film producer, include ultramodern equipment for sound recording and picture production. Long-range plans call for an additional building to house a fully-equipped color processing laboratory.

#### Has Twa-Stary Sound Stage

Keystone of the new complex is a two-story sound stage large enough to contain two average-sized three-bedroom homes — with basement. The sound stage is equipped with a full complement of cameras, dollies, sound equipment and 100,000 watts of lighting equipment. Ten-foot-high double doors open from the sound stage to the exterior, allowing most types of heavy equipment to be brought "inside" for filming.

The plant has complete equipment for construction and will construct all sets. Barbre said, A control room from which every production department is visible through plate glass, sound-proof windows contains new equipment for both magnetic and optical recording.

#### Screening Facilities Included

Another feature of the plant is a miniature "theatre" for screening motion pictures for clients. It is equipped with arm-rest chairs and is sound proof. A voice studio, for recording film narration, a titling area, editing rooms, shipping room, dressing rooms for talent, reception room and general offices make up the remainder of the installation. The studios are air-conditioned.

The Barbre organization has been making industrial, advertising, educational and training films since 1940 for clients from coast to coas Many of the films are recorded wit foreign language sound tracks.

The studios also have develope a recording, script-writing, ediing, titling and animation servic for other motion picture produces throughout the nation.

#### Pheelan Productions Offers Facilities for Sub-Contract Work

• R. A. Pheelan Productions In been organized recently to assifilm producers who wish to sulcontract some of their work. Therm also hopes to serve those iterested in co-production venturon television programs and compercials. Already completed a Nash spots. General Electric Theat introductions, and pilot film for Talent Associates.

Along with a newly-acquire sound stage in mid-Manhatta Pheelan's company is equipped wia camera for CinemaScope prodution, one of the few in the East.



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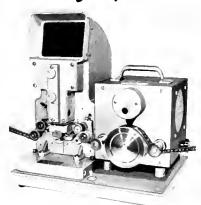
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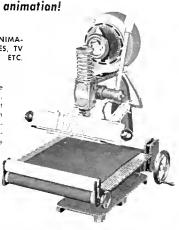
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#### Plan to Link 100 Hotels in Sheraton Closed-Circuit Net

\* A nation-wide closed-circuit color television network for use by business and industry will be put into operation in 50 hotels by February 1, 1956, according to an announcement by Sheraton Closed Circuit Television, Inc., a subsidiary of Sheraton Corporation of America.

Plans call for the network to be expanded to 100 hotels in major market areas by June, 1956.

#### Cites Advantages of Color

"The development of this color ty network," said William P, Rosensohn, executive vice-president of the company, "will enable any organization to reach groups in widely separated areas of the country through the medium of color or black and white television or a combination of both, since the system is compatible. The network opens new horizons for all industries, but especially those in the soft goods fields, in which color plays such an important part in the presentation of their products."

He pointed out that development of the network will mark the maturity of closed-circuit telecasting and point the way to a wider use of the medium as a means of stimulating sales and increasing efficiency in business practices.

#### RCA Receives the Contract

Rosensohn reported that Sheraton Television recently contracted with the Radio Corporation of America for delivery of color television projection equipment, capable of producing a picture 15 by 20 feet. The first installation will be made approximately January 1, 1956 in the Sheraton Astor in New York. A similar installation will follow in the Sheraton in Chicago.

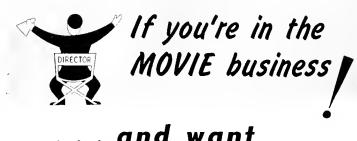
Sheraton Television entered the closed-circuit television field in June. 1955 and inaugurated plans to establish large screen color television facilities. More than 30 per cent of all large screen, multi-city, closed-circuit business conferences have been viewed in Sheraton Hotels, it is claimed.

Sheraton Television is continuing the practice of not limiting its facilities to the hotels in the chain. As in the past, the company will arrange for the use of facilities in non-Sheraton hotels as well as theatres.

An example of this took place in December when the Dodge Division of Chrysler Corporation presented a closed-circuit television program to 20,000 dealers and salesman principally in theatres. The telecast was seen in 26 theatres, two hotels and two municipal anditoriums in 30 cities.



California Industrial advertisers recently watched a visuolized presentation of today's audio-visual tools as Douglas George (left above) appeared as guest speaker. G. R. Holtz, president of the National Industrial Advertising Association of Sauthern California is pictured at right, assisting Mr. George at the flannel board resumé af his talk.



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#### Know-how Mokes Visuals Work, George Tells Ad Association

• Many of the visual techniques available to sales, advertising and public relations executives were discussed by Donglas George, Los Angeles communications authority, at the recent meeting of the National Industrial Advertising Association of Southern California in Los Angeles.

Sparked by a novel closed-circuit television introduction by G. R. Holtz, president of the Association, from the Statler Hotel lobby to the Wilshire ballroom meeting room, George quickly moved into related visual fields including different types of slide projection. 16mm films, charts, black light effects, low cost "mailer" recordings, "canned" selling methods, sales meeting techniques, flanuel boards, packaged meetings, etc.

Although many interesting, effective and inexpensive visual tools are now available. George pointed out, the ultimate effect lies in the knowhow applied to their use. The same projector can be used for good or bad slidefilm presentation. George said, but the margin for success in the use of visuals remains with the individuals using them — not in the machines.

A sound knowledge of the methods to be used, their relative advantages in price versus desired effect, and creativity are needed to assure maximum impact from any visual presentation in any field, George stated.

Kling Photo Corp. Occupies Entire Floor in N.Y. Building

• The entire 7th floor of the Gramercy Park Building. 257 Fourth Ave.. New York. N.Y., has been leased through M. & L. Hess. Real Estate Brokers, to Kling Photo Corporation, importers and distributors of West German precision cameras and photographic accessories. Occupancy of the new offices is planned for January 1956.

The 10,000-foot area will be completely remodeled to accommodate the show rooms, offices and service departments of Kling. Show room and demonstration areas will occupy 1,500 sq. ft. to permit complete displays of the various products distributed by Kling.

In its present location, 235 Fourth Ave., the Kling Company has grown in five years from premises of 800 sq. ft. to a whole floor plus subsidiary space on other floors totaling 1,500 feet.

6th Annual Production Review

♦ The film buyer's most authoritative guide to production sources is coming Feb., 1956.

# 'A Place To Live"

A definitive motion picture in the area of genous

Another example of the type of c expression that has made Dyna talked about producer in the co

ynamic films, inc.

NEW YORK . HOUSTON



ROBERT L. STRICKLAND

#### Robert L. Strickland Named Roger Wade Praduction Chief

• Robert L. Strickland has joined the staff of Roger Wade Productions. New York, as production manager.

For the past three years, Strickland has been a film producer with the Signal Corps Pictorial Center in Long Island City. As directorcameraman. Strickland worked on a series of seven films for the United States Public Health Service entitled Rodent Control, which were awarded first prize in the scientific class at the 1951 Venice Film Festival.

1s combat cameraman, director and, later, Chief of the Motion Picture Branch, Far East Command in Japan, Strickland covered World War H and the Korean conflict. He photographed the recapture of Seoul, Korea, This footage has been used in numerous training and public information films.

#### Dynamic Films' Board Chairman **Announces Film Center Building**

 Following a board meeting marking Dynamic Films, Inc.'s eighth year in independent film production. Chairman Nathan Zucker announced the imminent construction of a film center in New York which would provide studio production facilities planned to be the equal of those anywhere in the country.

Announcement was made of the appointment of Lee R. Bobker as vice-president of Dynamic Films. Inc. and the associated companies. Dynamic Film Productions, Inc. and Dynamic Studios, Inc.

Also, the promotion was annonneed of Lester S. Becker, formerly editorial supervisor, to the post of executive producer, Sol S. Fenerman, who joined the newly formed medical film unit in 1951. was made director of that division.

With these plans for the commay's expansion in facilities and remization, Mr. Zucker said, "In Tus expanding industry of films for television, it is not our intention to

## MEN Who Make PICTURES

compete with the west coast, but rather to fill the need for more creative production here in the

#### Pick to Animated Praductions

• Gerard Pick has joined Animated Productions, Inc., New York film producers, as head of the industrial film division. Pick formerly was film supervisor at National Broadcasting Company.

#### A Word of Correction

◆ In the 1955-56 Annual Review of Production Services appearing in Issue No. 7 of Business Screen. Paul Field is listed as director of television production for Sound Masters, Inc., New York, We have since learned that Mr. Field is with N. W. Iver & Son. Inc. and has been for several months. Actually, Tom Dunphy is directing television for Sound Masters.

#### A. Stephen Linck Jains Staff of The Jam Handy Organization

 A. Stephen Linck has joined the stall of Harold Dash of the Chicago office of The Jam Handy Organization, 230 North Michigan Ave.

Linck formerly was with the planning department of Vogue-Wright Studios in Chicago, His experience also includes that of sales and advertising manager of Gaymount Laboratories and director of marketing and sales training of the Illinois Shade Cloth Company.

#### Cellomatic Opens Chicago Office With Owen Zapel to Supervise

♦ The Cellomatic Corp. has set up an office at 152 East Superior St., Chicago, and has appointed Owen Zapel, formerly with Packard Motor Car Co., as vice-president in charge of that office. The new office will sell and service the Chicago and Detroit area.

LINCOLN MAYTHAM

Francisco Films Opens Eastern Sales Office; Names L. Maytham **★1**. Mercer Francisco, president of Francisco Films. Chicago, has announced the opening of a sales office in Oxford, Maryland, under the direction of Lincoln Maytham. Oxford. Francisco explains, is centrally located for close contact with business firms in New York. Philadelphia. Baltimore and other Eastern cities and with government agencies in Washington.

"While Chicago is a center for production of commercial and industrial films," says Francisco, "increasing activity in this field may require the establishment of an eastern studio in addition to our new sales office, Oxford, Maryland, is ideally situated for both production as well as sales because it is not only close to large business centers, but it is an intellectual community that has attracted top-flight writers, artists and creative talent of all kinds that are essential to the

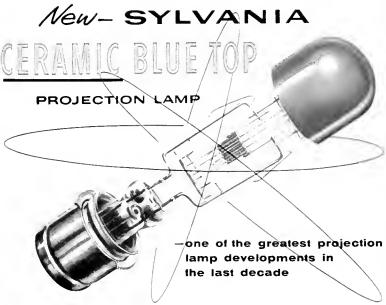
Lincoln Maytham, who will direct the eastern activities of Francisco Films has, as an advertising agency account executive, collaborated with Francisco in production of films for midwestern manufacturers. Maytham joined the Chicago advertising staff of the SATURDAY EVENING POST in 1929 and was an account executive with Leo Burnett, Inc., during the post-war period. He worked with audio-vi-nal training aids as executive officer of recruit training at Great Lakes Naval Training Station.

# production of dramatic and realistic training and business films."

Focilities and Staff Enlarged by Warren Smith in Pittburgh Area • Warren R. Smith. Inc., has enlarged staff and expanded facilities at 117 Fourth Ave., Pittsubrgh 22, Pa. The animation department and 16mm laboratory have been developed to handle complete industrial features in 16mm and 35mm

mercials, feature shows and film

as well as animated television com-



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### Jaywalker Idiacies Scored in UPA Color Cartoon Film

★ The term "jaywalker" denotes the laughing contempt which the rational mind has for that most unpredictable of all traffic hazards. The jaywalker's capacity for marring the road plot is wonderfully plumbed in a new Technicolor cartoon produced by United Productions of America, Burbank, Calif.

UPA's The Jaywalker was conceived as an entertainment film but the Los Augeles section of the National Safety Council liked it so much that they requested a 16mm print for their permanent library collection.

Based on a story by Edwin P. Hicks in the Ford Times magazine. The Jaywalker is a good example of what motion picture art can do to convey an important safety message.

Here is the confession of Milton Muffet, whose lawful conduct melts away with the realization that he has committed a traffic violation without injury or traffic citation. Thrilled. Muffet makes jaywalking his hobby, his avocation, finally his whole life. He quits his job, withdraws his savings and hangs around the streets waiting for heavy traffic. In his dry monotone and deft pantomime. Muffet explains and demonstrates the various techniques of jaywalking he has invented to outwit motorists.

Muffet is arrested and fined but he is incurable and continues to vie with fast moving patterns of head and tail lights and a racing musical score, preaching his compulsive daredeviltry against black street scenes accented with bright primary colors.

Demonstrating how a beginner should take his first jaywalk on a quiet street. Muffet checks to see that no cars are coming, then steps out. A motorist roars past. Milton Muffet's parting advice is: "If you haven't tried this you're not really living — or if you haven't tried this you're probably living." He turns and two little wings are revealed on his shoulders and up into the clouds goes Mr. Muffet.





Shop foremen, sales trainers . . . anyone can easily operate the new Victor 16mm Sound Projector. Just 3 spots to thread film . . . over sound drum, through film gate, on to single drive sprocket. The Victor operates simply with finger-tip control panel, softly illuminated. No chance of film damage, even with inexperienced operators. 3-spot Safety Film Trips stop projector instantly to eliminate film damage.

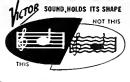
Films are understood more easily, remembered longer when shown on the new Victor because superb sound plus outstanding picture clarity put sharper focus on your story. Salesmen see graphic illustrations of the product, learn to know their product better, learn methods for making bigger and better sales. Plant workmen better understand their jobs, reduce costly errors and increase efficiency. And with a Victor, you can best show the thousands of films available from manufacturers and trade associations.

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This Rophoel G. Wolff production crew is lining up a scene 500 feet below the surface of Majove Desert, picturing an electromechanical are digger for the forthcoming Pacific Borax film. (story below)

#### Desert Depths Filmed far Pacific Coost Borax Company

★ The only mine of its kind in the world—a borate deposit deep under the sink of California's Mojave Desert — was the recent location setting for sequences in a new film sponsored by the Pacific Coast Borax Company being produced by the Raphael G. Wolff Studios, Inc., of Hollywood.

The new color picture, as yet untitled, deals with the use of borate products as weed-killers for industry and agriculture. It touches upon the romantic history of the company from its early operations in Death Valley to its present modernized mining and milling equipment located at the tiny town of Boron.

In order to show the highly electro-mechanized subterranean activities, a seven-man Wolff Studios crew took a lighting battery of 20 seniors (5000-watt lamps): six 5000-watt skypans; 12 2000-watt juniors and two 1200-amp. A.C. transformers 500 feet into the bowels of the desert to illuminate the cavernous tunnels.

Scenes captured there will not only be part of the new motion picture but will also become entries in the Pacific Coast Borax Company's historical film library as the underground mining operation is scheduled to be converted into open pit mining two or three years hence.

#### Institute of Life Insurance Film Teaches Teens Thrift

\* High school age—the time when young people are trying to make the transition from drug store stools to sporty roadsters—is also the time when their elders hope to impart certain economic realities. Much of this indoctrination has become the job of the school teacher. To help teachers interest students in the study of family money management, the Laborational Division of the In-

#### News of Business-Sponsored Motion Pictures and Slidefilms

stitute of Life Insurance is circulating a new color filmstrip. Directing Your Dollars, on free loan to all schools.

Directing Your Dollars is designed to be used with the Institute's home economics unit, "Moderns Make Money Behave," consisting of a student's text booklet and a teacher's guide. The unit has been used in more than 60,000 classrooms since it was first offered in 1952. With this representation, the Institute can do a lot of spadework for insurance selling by introducing the concept of dollar saving, and money security among adults-soon-to-be,

The 62-frame filmstrip, developed

in cooperation with a committee of educators, describes the money management problems of three high school students in connection with the senior prom. The problems are calculated to capture the interest of the students and stimulate classroom discussion. The filmstrip points out that the way a person spends his money shows what his true values are.

Filmed in Eastman Color, Directing Your Dollars may be purchased at a price of \$3.00 directly from the Institute of Life Insurance, 488 Madison Avenue, New York 22, N.Y. Free loan forms are also available from this address.



#### Auto Manufacturers' Picture Reaches 4,681 16mm Showings

★ The film. Mr. O'Flynn's Fifty Million Wheels, one of the byproducts of a nation-wide survey conducted by the Automobile Manufacturers Association to determine public attitudes towards trucks and the trucking industry, has now been in distribution for 16 months and Association Films, the national dis-



Mr. O'Toole, trucker extraordinary, plans a move for the Jones family in the AMA film.

tributor, has just released its latest circulation figures.

A total number of live showings through community organizations was 4.631, reaching an audience of 384.050 persons. Television accounted for 432 showings. While the tv showings probably reached millions of viewers, the "live" community audience was the prime target. The A.M.A. feels that such showings inspire organized discussion and activity.

A number of specific public relations problems were pinpointed by this film, but all of them revolved around one central fact: A majority of Americans were either uninformed or misinformed about truck transportation.

In response to the survey findings, an intensified public relations program was undertaken by the A.M.A. for the purpose of giving people a better undertsanding of truck transportation and the vital role it plays in our economy, Mr. OFlynn... produced by Transfilm Incorporated, was a major project in that overall program.

#### Trans-World Slidefilm Shows Aviation's Role in World Scene

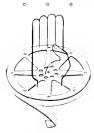
\*As if in answer to the ghastly drone of mock air strikes which theoretically knock out the nation. Trans-World Airlines currently is doing extensive educational hedge-hopping with a 57-frame slidefilm which pictures an optimistic concept of the air age for the enlightenment of school audiences and aviation study groups.

Aviation and World Understanding is a timely presentation of air travel and its effects on the governments, trade and peoples of the world, effects emphasized during the recent historic Geneva Conference at which representatives of distant governments were brought together within a few air hours.

The slidefilm is organized into four parts, designed and written for classroom showing and for integration into the curriculum or lecture. A teacher's manual, containing a commentary and suggestions on its use accompanies the unit.

Highlighting the ways in which air transportation affects the world of today, the unit includes: (1) the manner in which aviation has made the people of the world next-door neighbors: (2) how aviation has broadened world trade and promoted friendly relations with other nations: (3) how aviation promotes cultural exchange and participation and (4) the effect of aviation on the governments of the world.

TWA reports that some 6,000 schools and interested aviation groups already have requested copies of the new slidefilm unit. Produced and distributed by Audio-Visual School Service. 48 East 29th St.. New York 16. N.Y.. Aviation and World Understanding and accompanying manual are delivered free, postpaid, and can be kept as a permanent part of the school's film library.



#### Intermediate Negative Process Announced by Consolidated

★ A new intermediate negative process for making 16mm Kodachrome prints was announced by Sidney P. Solow, general manager of Consolidated Film Industries, at a huncheon meeting for producers in Hollywood on December 1.

The process admittedly is an interim procedure until Eastman Kodak Company brings out its planned 16mm color inter-negative material. As developed and tested at Consolidated Film Industries, the interim process uses existing materials in a new way. From the Kodachrome original, a negative is made on 16mm Eastman color camera negative (formerly available only in 35mm size) and 16mm color release prints are made from the negative.

Color in the final prints is very good, as demonstrated at the Hollywood meeting, and the prints are as good or better than release prints made directly from the original. But the advantages of having a negative or negatives from the original from which to make prints are well known to producers who have seen the 16mm originals deteriorate when a large quantity of release prints are required.

Previously, the only way an internegative could be produced was by enlarging the 16mm original to a 35mm negative and then reducing the 35mm negative to a 16mm release print. This never was very satisfactory, but was necessary when a negative was needed.

Eastman Kodak Company has announced plans to release a 16mm negative material in the near future, but until that time, this interim process developed by Consolidated offers 16mm prints at considerably lower cost than enlargement to 35mm negative and reduction to 16mm color prints as offered before,

## Camera Equipment Company Consolidates Its Operations

★ Component branches of Camera Equipment Company are scheduled to be consolidated under one roof at 315 West 43rd Street, New York, early in February. This move is termed by the company "the most important milestone" in its 19-year history.

The consolidation is planned to bring about a more cohesive and efficient operation and provide new customer advantages. The company entrance will be on the ground floor, eliminating dependence on elevator service. The new showroom will have more than triple the space of the present quarters, permitting attractive display of motion picture and television equipment. All rentals will be accessible from the main floor from a private loading entrance.

Manufacturers of the Professional Junior Tripod. Camera Equipment Company also repairs and services professional cameras and specializes in solving engineering problems related to taking and making films. The company plans to broaden and extend its reutal service of cameras, lights, sound and editing equipment.

Starting at 1600 Broadway, present headquarters, the organization consisted of Frank C, Zucker, Margaret Zucker, Engene H, Levy and Charles Theurer, who now is superintendent of the repair department and machine shops. Additional space was acquired on the third and fourth floors at 1600 Broadway. Later, a manufacturing unit was established at 253 West 64th Street and the lighting equipment department was moved to 304 West 43rd Street.

# I AM A FILM...

and Report Sunces Report Sunce Report Sunce Sunce

My job is to put across a story.

My sponsor spent many dollars in the making of the original from which I came. But once we prints were made and showings began, he neglected me.

Now I'm damaged goods ... I'm dirty ... I've picked up oil spots ... I'm beginning to buckle and curl... I have many unsightly scratches ... I see the audience getting irritated, because my defects show up on the screen.

As a result my sponsor is no longer getting full benefit from all he invested in the original and in me and my fellow prints.

Yet my sponsor can correct my defects . . . in fact he could have prevented many of them from happening in the first place . . . at so little cost.

Because I like to see an investment pay off, dear sponsor, ask Peerless how you could have started me off right and how, now that I am in trouble, you can have me put back in the pink of condition — to serve you in the way I should.

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Above: "Filmagnetic" twin-head comera unit in Auricon comero; finger points out prestriped magnetic sound film

#### "Filmagnetic" Unit Affords 16mm Hi-Fi Sound Flexibility

\* With new Auricon "Filmagnetic" equipment, the professional 16mm film producer now has his choice of single-system magnetic or optical sound-track with his picture. on the same film at the same time. according to Berndt-Bach, manufacturer.

The complete Filmagnetic outfit consists of a highly functional magnetic sound-on-film camera recording unit weighing only 4 ounces. and a compact 7 pound amplifier fitted into a cowhide-leather carry-

Auricon Filmagnetic produces lipsynchronized "talking pictures" and music of quality, on 16mm black and white or color film pre-striped for magnetic sound before it is exposed to light. Filmagnetic is an optional feature, available for factory installation on all new or existing Auricon Sound-On-Film Cameras. After being installed at the factory in any Auricon Camera. the Filmagnetic unit can be temporarily removed without the use of tools, thus providing a choice of high fidelity optical or magnetic sound tracks.

Filmagnetic drastically reduces the weight and complexity of equip-

Below: super-partable "Filmagnetic" Model MA-10 amplifier carries easily in leather case with shoulder strap; weighs only 7 pounds.



#### **NEW AUDIO-VISUAL EQUIPMENT**

Recent Equipment Developments for Production and Projection

ment needed while shooting a sound picture, the manufacturer points out. It eliminates the need for a clap-stick sync-mark at the start of each scene, being single-system and already synchronized. Editing flexibility is provided as the magnetic sound-track allows high fidelity rerecording of "single-system" into "double-system" for editing of only those scenes which are to be used in the final picture.

Auricon Filmagnetic provides ad-

vantages of magnetic recording. with instant earphone monitoring of the actual just-recorded Filmagnetic sound-track inside the Auricon Camera, Only 1/50th of a second delay occurs between the sound being picked up by the microphone, and the same sound being reproduced from the Filmagnetic sound-track. through the monitoring headphones. Sound heard in the monitor already is recorded inside the camera.

For further details about Filmag-

netic, write to: Mr. A. N. Brown, Sales Manager. Berndt-Bach, Inc., 6900 Romaine St., Hollywood 38, California,

Victor Announces New 12-Inch High-Fidelity Speaker for 16mm ◆ Victor Animatograph Corporation. Davenport. Iowa, has announced a new 12" separately cased speaker to be used with its portable 16mm sound motion pictur projec-

The speaker is rated at full 25 uatts and response is said to be ideal on modern sound tracks. It has a high degree of moisture and temperature resistance in voice coil, cone and spider. It also incorporates a dustproof voice coil to eliminate field duty problems and an Alnico 5 magnet. An armored cone basket provides protection for the cone from damage from within the enclosure. A metal grille protects the cone from damage from without the case.

The new speaker is enclosed in a plywood case with forest green plastic impregnated covering and satin chrome trim to match the projectors.

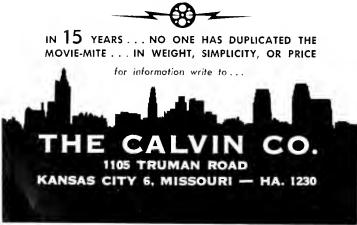
#### Radiant's "Educator" Screen Features Safety Roller Lock

♦ A new wall-type projection screen model, designed for classroom and training use, has been announced by Radiant Manufacturing Corp., Chicago.

The "Educator" Wall Model features an exclusive automatic roller lock which provides smooth roller action, even hanging of fabric and positive protection against the fabric being pulled beyond the picture edge, the manufacturer says.

The new model is provided with a functional "tear-drop" design case. said to afford maximum stability. Supplied with "Vyna-Flect" flameand-mildew-proof glass-beaded fabric, it is available in six sizes: 37" x 50" to 70" x 70". The model is designed to be mounted on either wall or ceiling.

Radiont's "Educator" Wall Screen







Here's the CPE outdoor screen os set up for a recent Dodge showing.

#### Portable Wide Screen Built for Outdoor Use by Chicago Firm

• A portable, easily-erected outdoor CinemaScope screen has been developed by Commercial Picture Equipment, Inc., for Dodge Motor Division. The mat white foldable screen surface is 16' x 40' and mounted on an aluminnm frame standing 22 feet high and designed to withstand winds of 60 miles per hour.

Built primarily for portability and lightness of weight, the entire unit can be erected or dismantled by eight men in less than four hours. Utilizing aluminum throughout and CPE's Fast-Fold rubberized mat white surface, no difficulty is experienced with inclement weather, the mannfacturer says. To prevent the screen surface from billowing, thin aluminum panels approximately 4' x 8' provide a solid "air tight" backing.

The framework, screen and speakers are assembled on the ground eliminating the need for ladders or scaffolding. The rear "stiff legs" and the front vertical members form a toggle arrangement permitting the complete unit to be raised to a

vertical position by means of several sets of blocks and falls. Weight of the complete screen is under 1500 pounds.

#### Mart Adds Magnetic Playback to Dual Reader Equipment

• The Gamera Mart. Inc., New York, has announced the addition of a magnetic playback head model to its optical Dual Reader equipment. The magnetic playback head is adjustable to track position for 16mm. 17.5mm and 35mm magnetic film as well as 16mm and 35mm Magnastripe film.

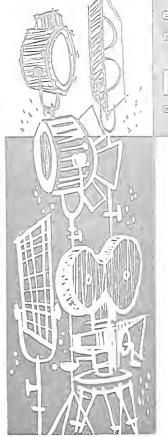
As with the optical model, the new magnetic unit may be used with any 16mm or 35mm silent motion



picture viewer to match picture with single or double system sound. In combination with the optical sound reprodutcion head, the Dual Reader offers film editors a much wider latitude in editing operations.

With the combination model it is possible to check a 35mm composite picture with optical sound against a second magnetic track. When the film has both Magnastripe and optical track together on the same film, the combination Dual Reader will check one against the other.

The magnetic model complete with amplifier and base is priced at \$185,00. The combination optical-magnetic model is priced at \$295,00. For further details, write to The Camera Mart, Inc., at 1845 Broadway, New York 23, N.Y.



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#### Recent Equipment Developments for Production and Projection

Warrall Geared Camera Head
Offered Studios by S.O.S. Carp.

The Warrall Geared Camera Head.

• The Worrall Geared Camera Head, recently introduced by distributor S.O.S. Cinema Supply Corp., is a precision-built geared camera head to accommodate the Mitchell BNC and similar weight cameras, It features a two-speed dual track, pan or hi-speed tilt which can easily follow a person getting up from a chair. It



Worrall Geared Camera Head

has an adjustable tie-down screw for balance and the pan and tilt gears disengage as the head "floats" friction free on balls or rollers. Two large diameter handwheels complete the assembly.

Exactly balanced for the Mitchell BXC and key light, the Head is also used on an extension platform for Mitchell NC and other cameras. The Worrall fits any tripod, dolly, boom or crane. It weighs 80 pounds and is priced at \$1350.00.

More detailed information is available from S.O.S. Cinema Supply Corp., 602 West 52nd Street. New York, or from the Western office at 6331 Hollywood Blvd., Hollywood.

Versatile Animation Stand Announced by Saltzman, Inc. ◆ A new model No. 111-E Anima-

• A new model No. 111-E Animation and Special Effects Camera Stand has been announced by J. G. Saltzman. Inc., New York, sales distributor for Caesar Manufacturing. Inc. The stand is described as ideal for animation, titles, stills, cartoons and trick photography.

The stand is used for industrial, educational, television and entertainment motion pictures, it is made to serve the multiple tasks of the animation field — to take angle shots and zooms, matching zooms, spinning and other photographic requirements.

Among the unit's new features are: a Floting Peg Bar System with adjustable platen holder which can rotate up to 30 degrees independently of the table: a new lens mount pick-up with auto-focus feature enabling user to change camera without changing the arm, a new shadow-board of heavy construction with special attachments for wipes and other effects.

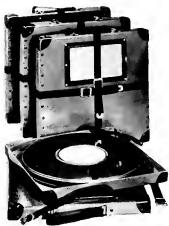
Other features include: special clutch motors that can be operated manually or electrically without disengaging any gears; a new counterbalanced platen with interchangeable parts. The table has a peg bar release allowing removal of peg bars without cranking: 30" north and south, east and west movement with a full 90 degree rotation of east and west, affords a total of 60 degrees east and west. The degree movement of east and west allows user to make diagonal movements with only one control. Further information is available from the company at 480 Lexington Ave., New York 17. N.Y.

Auravision Records by Columbia

Columbia Records' Transcription
Department has introduced a new
product called Auravision which
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#### "PRINCIPAL PRODUCT":

(CONTINUED FROM PAGE 37) mon name at all. At least there's no doubt that Junebug has grown up around f-stops and the like and comes by his talents honestly.

In the course of the picture-making. Junebug shot up a prodigious quantity of film in his own Leica. The production plan called for having another still man, of course, to do the stills that would finally appear in the film as Junebug's work... a forgivable switch in the light of the acting job the boy had to do. But that was not the way it worked. When everybody's negatives finally landed in the enlarger, more than half of the best ones turned out to be Junebug's.

End result? Sponsor happy. Dirrector happy. Audiences bound to be happy. Producer happy but worried. The problem: Junebug is a valuable talent, but in a couple of years—say at age eight—he'll be too old.

#### Sam Orleans Starts Mabile Production Service in Sauth

• Sam Orleans, on the production side of motion pictures since 1914, is making available a fully equipped mobile production unit for use on productions in the South, Southwest and Midwest.

Orleans has all types of operating equipment, plus trained operators, available on a rental basis, Lights, reflectors, cables, sync type recorders, and 35 and 10mm cameras can be rented, as well as paneled trucks displaying the production company's name on the side, Crews are available on request.

Producers who are interested in doing location work in any of these sections may now save the cost of moving equipment and personnel into the area, the company points out.

Sam Orleans and Associates, Inc., have been in business in Knoxville. Tennessee, since 1946, specializing in industrial films, technical shorts and background for Hollywood productions.

#### **WORLD NATURE FORGOT:**

spent hours in fascinated study before writing original music for the "molecule ballet". Cameraman Victor Hotchkiss described the process in a technical paper titled A Report on the Halation Apparatus.

While the British end of the filming had been progressing, the bulk of the footage, which included some out-of-the-ordinary stop motion sequences of photosynthesis, was being made by MPO camera crews in this country. Some imaginative color camera techniques involving the use of filters in filming normally dull industrial plant interiors, helped sustain the high pitch set by the molecule sequence.

Plastics, the film shows, play a dual role, Some end products are seen and touched daily in modern homes. Other applications are less obvious, because they represent the combining of totally different materials to fill specific needs. For example, the hull of a midget Navy submarine, which swims close to the camera in a remarkable underwater shot, represents a combination of polyester resins with glass fibers,

Probing the future, the film ponders the city of tomorrow, as suggested by the great advances being made in laboratories and plants today. Like every city ever built, the film notes in closing, it will be a city "transformed by man and his chemistry... a city built from the world that nature forgot."

#### Neumade Issues New Catalog

• A new catalog of its visual equipment has been issued by Neumade Products Corp., New York,

Neumade's Catalog No. 35 contains over 150 new items added to the manufacturer's 35mm and 16mm, wide screen and television accessory line. The catalog includes equipment for the storage, filing, shipping and editing of motion picture film of all types.

The catalog is available from: Neumade Products Corp., 250 West 57th Street, New York 19, N.Y.

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# THE OFFSCREEN

#### NOTES FROM THE NEWS AT PRESSTIME

★ The Cellomatic Corporation has set up a subsidiary to handle film productions created off the Cellomatic projector.

The subsidiary company. Cellomatic for Films. has its sales headquarters at 535 Fifth Ave.. New York, and will he directed by Paul F. Adler, who will at the same time maintain his connection with Affiliated Program Service. Inc., which he has headed for the past six years.

Concurrently, Gilbert Zingaro was named executive vice-president in charge of operations

by the Cellomatic Corp.

Mr. Zingaro has been with Cellomatic for the past five years. In his new position he will be responsible for equipment, operators and scheduling.

## Jersey Standard a Pioneer in the Editing of Industrial Films for Public Service TV

\* Standard Oil Company (New Jersey) was one of the first companies to begin editing industrial films for television use. The initial effort was in 1950 when the company produced a television version of a film on exploration for oil in western Canada entitled Search Unending. A second. Model Masterpieces, dealt with the detailed construction of a model of a giant oil refinery. Both films were well received and widely used by television stations, and this reaction led to the decision by the company to produce the new Journey series.

Producers who have worked with Jersey Standard in the production of these films include Telenews Productions. Information Productions. and Morton McConnachie Productions.

#### Reeves Sound Studios Issues Disc Price List

★ Reeves Sound Studios, Inc., has issued a new price list of its disc division, headed by manager John F. Vorisek. With few exceptions, where costs have increased for some processing or pressing items. Reeves prices have remained unchanged since 1952. The company particularly

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points out its \$25 per hour studio time charge for voice recordings as one of the biggest bargains in the industry.

Help for Harried Taxpayer: Accountants Spansor Internal Revenue Problems Film

\* Helping the Taxpayer — What Happens When the Government Questions Your Tax Return, a 14½ min, film produced for the American Institute of Accountants, in cooperation with the Internal Revenue Service, by Willard Pictures, Inc., is again being promoted as a helpful service to taxpayers in the trying months from January through April.

Association Films, Inc. is handling distribution through its Tele-Exchanges and promises quick service to TV stations wishing to schedule the film during this period.

#### New Plastic Filmstrip Containers Made By Eastern Manufacturer: Solve Old Need

★ The long-felt need for "something different" and better in the way of filmstrip containers for both the educational and industrial fields has apparently been answered by an Eastern plastics manufacturer. Plastican Corp.

The new filmstrip containers are promised to be colorful, strong and now minimize damage to valuable color strips subjected previously to tin can edges. The color range offers five bright shades and the user will have optional change of base and lid, thus providing 10 color combinations and more. While awaiting receipt of samples, which the Editors of Business Screen will thoroughly check for durability, etc., further editorial coverage of this important new product is promised in the forthcoming issue.

Walter Scott, Chief, USDA Motion Picture Service to Retire After 17 Years of Service ★ Felicitations and season's greetings to Walter K. Scott. Chief of the Motion Picture Service. U.S. Department of Agriculture. Walter Scott recently completed his third year of direction with this pioneer Federal agency and on December 31st will retire from government service. He is a veteran of 17 years with USDA. The name of his successor has not yet been announced but to him. also, our best for a successful career ahead!

NEMA Sponsors Film on Rigid Steel Conduit

★ The National Electrical Manufacturers Association has just announced completion of a new film Blueprint for Power. This 20-minute sound and color film is intended for professional audience use. It will be reviewed in our next.



### **Beference Shelf**

Useful Catalogs and Booklets far the Audio-Visual Library

#### Scientific Apparatus Films Are Listed in New SAMA Directory

• Fourteen motion pictures on subjects ranging from optical instruments to basic electronics are listed as available on free loan from sponsor-sources in the first edition of the Scientific Apparatus Makers Association film directory. The sponsors are SAMA members.

Film information is outlined for each picture according to title, film size. color or b w. running time. description of picture content. and source. A helpful strip film teaching series dealing with industrial instrumentation and process control equipment also is listed for free loan or purchase.

The directory notes that all films should be ordered directly from the SAMA members sponsoring them. The Association public information committee acts as a clearing house of information only—bringing titleto public attention.

Single copies of the directory may be obtained free from; Public Information Committee, Scientific Apparatus Makers Association. 20 N. Wacker Dr., Chicago 6, Ill.

#### Allegheny Ludium Corp. Catalag Features 20 Films

◆ Twenty 16mm motion pictures in sound and color are offered in the new Allegheny Ludlum Steel Corporation catalog of free loan films, These pictures cover the production. fabrication and end use of the special alloy steels - stainless, tool and electrical - produced by the company.

The tidy little booklet describes each film briefly in prose and with a photographic "still." Notes on projection, booking, shipping and a

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Write to Allegheny Ludlum Corporation, 2020 Oliver Building. Pittsburgh 22, Pa.

#### 190 Business Films Listed in B.E.F. Catalog of Rentals

• More than 190 titles of rental motion pictures for use in business education are listed in the 1955-56 catalog recently announced as available by Business Education Films. New York.

The 18-page catalog classifies business films under the following subject headings: accounting, advertising, banking, bookkeeping, business, business arithmetic, business English, communication, consumer education, economics, finance, home economics, industrial management. insurance, law, office machines, office practices, parliamentary law. personnel management, public relations, public speaking, retailing, salesmanship, secretarial practices. shorthand, typewriting, transporta-ICONTINUED ON THE NEXT PAGE!

#### VIDEO FILM LABORATORIES

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#### • CONNECTICUT •

Rockwell Film & Projection Service, 182 High St., Hartford 5.

#### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

#### NEW JERSEY

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

#### NEW YORK

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford, Immig and Landis, Inc., 265 West 14th Street, New York 11, New York

The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Co. Sd. & Vis. Pdts. 17 New York Ave., Westbury, N.Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

#### • PENNSYLVANIA •

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

#### • WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

#### SOUTHERN STATES

#### ALABAMA

Lewis M. Stone, Projector Service. "Specialized in Service." 1409 Ford Ave., Tarrant City 7, Ala.

#### • FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

#### • GEORGIA •

Colonial Films, 71 Walton St., N.W., ATwood 7588, Atlanta. Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

#### • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

#### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

#### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

#### • VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St.. Norfolk 8. Phone Ma 5-1371.

#### MIDWESTERN STATES

#### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 561 Hill-grove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1-

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

#### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

### • KANSAS-MISSOURI • Erker Bros. Optical Co., 908

Olive St., St. Louis 1. Swank Motion Pictures, 614 N.

#### • MICHIGAN •

Skinker Blvd., St. Louis 5.

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

#### · OHIO ·

Ralph V. Haile & Associates. 326 E. Fourth. Cincinnati 2.

#### • OHIO •

Academy Film Service Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

#### WESTERN STATES

#### CALIFORNIA

LOS ANGELES AREA

Donald J. Clausonthue Co., 1829 N. Craig Ave., Altadena

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 1402 Ridgewood Place, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

SAN FRANCISCO AREA

Association Films, Inc., 351 Turk St., San Francisco 2.

Westcoast Films, 350 Battery St., San Francisco 11.

#### • COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

#### OKLAHOMA

Cory Motion Picture Equipment, 522 N Broadway, Oklahoma City 2.

#### • OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

#### • TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

#### • UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

#### REFERENCE SHELF:

(CONTINUED FROM PRECEDING PAGE) tion and vocational guidance. A (itle index is included.

The running time, rental fee and content matter of each motion picture is briefly stated and booking procedures are treated.

Free copies may be obtained by writing to Business Education Films, Film Center Building, 630 Ninth Ave., New York 36, N.Y.

#### Microscopic Filming Methods Treated in Kodak Booklet

◆ A 28-page booklet, "Motion Pictures Through the Microscope," has been issued by Eastman Kodak Company.

Prepared as a complimentary publication to the Kodak Data Book, "Photography Through the Microscope," the new booklet has been published in answer to the request of many microscopists and covers the additional technical problems involved in making motion pictures through the microscope. The latest methods are discussed in detail.

The booklet may be obtained without charge by writing Sales Service Division, Eastman Kodak Company, 343 State Street, Rochester 4, N.Y.

#### Manual on Film Cataloging

• Applications for business film librarians starting out to organize or re-arrange their film collections may be found in the "Manual for Use in the Cataloging and Classification of Audio-Visual Materials for a High School Library."

Prepared by Miss Eunice Keen, librarian. Lakeland High School, Lakeland. Florida, the manual gives practical and up-to-date aid to librarians in the job of simplifying the cataloging and classification process.

Illustrations of catalog cards are shown and directions clearly given for cataloging films, filmstrips, slides, maps, microfilm, phonograph records, recordings and stereographs. The manual may be obtained by writing the author.

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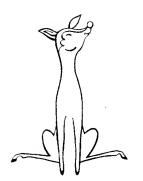
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